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LUDWIG VAN BEETHOVEN

Sonatas

For the Piano

Revised and Fingered by

DR. HANS VON BÜLOW

and

DR. SIGMUND LEBERT

Translations by

DR. THEODORE BAKER

With a Biographical Sketch of the Composer by

DR. THEODORE BAKER

IN TWO BOOKS

Book I: 17 SONATAS — Library Vol. 1

Book II: 15 SONATAS — Library Vol. 2

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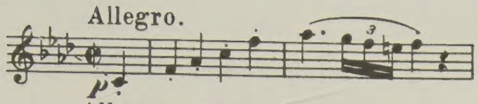
Vol. I.

1. Op.2, N°1. Allegro.

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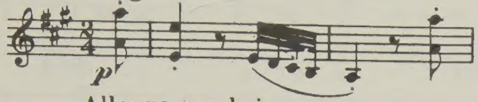
2. Op.2, N°2. Allegro vivace.

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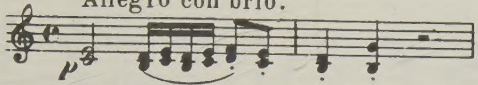
3. Op.2, N°3. Allegro con brio.

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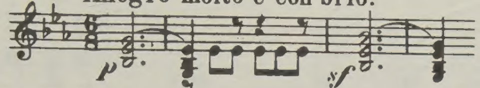
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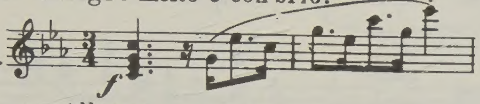
5. Op.10, N°1. Allegro molto e con brio.

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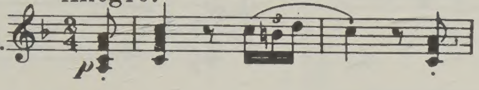
6. Op.10, N°2. Allegro.

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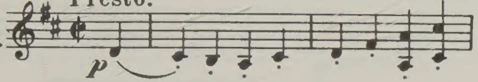
7. Op.10, N°3. Presto.

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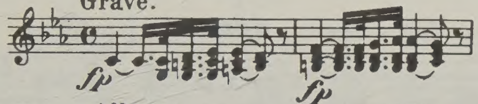
8. Op.13. Grave.

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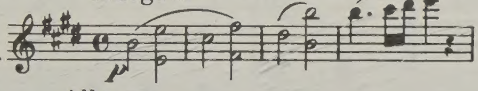
9. Op.14, N°1. Allegro.

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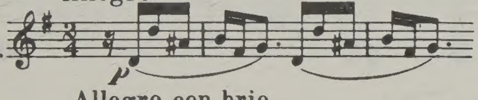
10. Op.14, N°2. Allegro.

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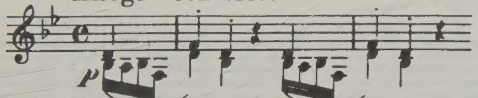
11. Op.22. Allegro con brio.

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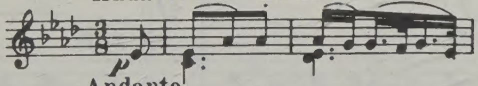
12. Op.26. Andante con Variazioni.

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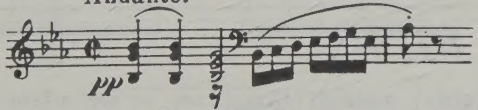
13. Op.27, N°1. Andante.

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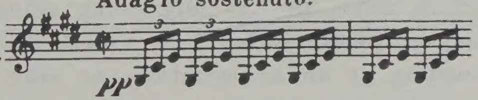
14. Op.27, N°2. Adagio sostenuto.

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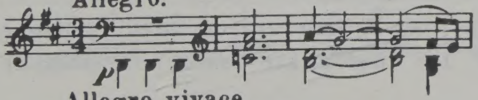
15. Op.28. Allegro.

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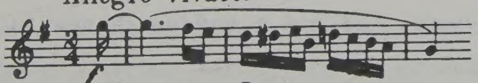
16. Op.31, N°1. Allegro vivace.

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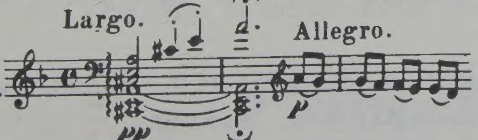
17. Op.31, N°2. Largo. Allegro.

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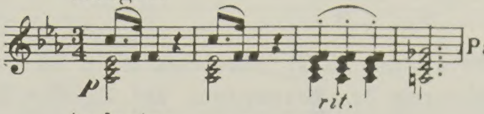
Vol. II.

18. Op.31, N°3. Allegro.

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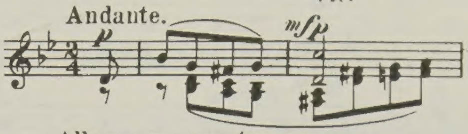
19. Op.49, N°1. Andante.

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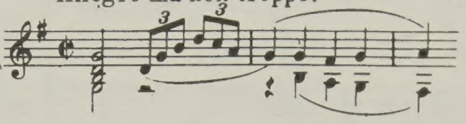
20. Op.49, N°2. Allegro ma non troppo.

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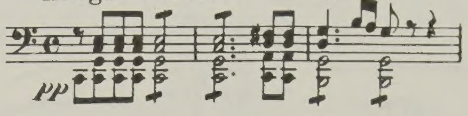
21. Op.53. Allegro con brio.

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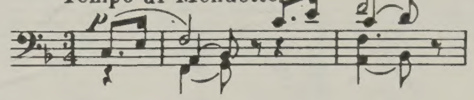
22. Op.54. Tempo di Menuetto.

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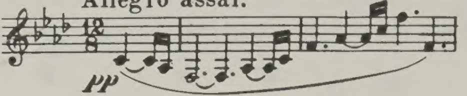
23. Op.57. Allegro assai.

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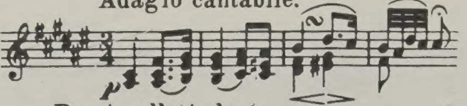
24. Op.78. Adagio cantabile.

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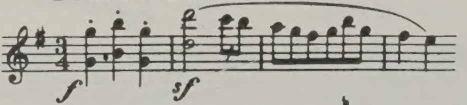
25. Op.79 Presto alla tedesca.

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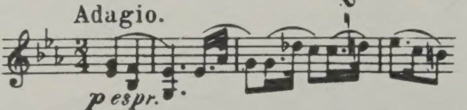
26. Op.81a. Adagio.

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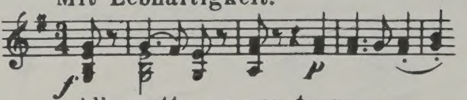
27. Op.90. Mit Lebhaftigkeit.

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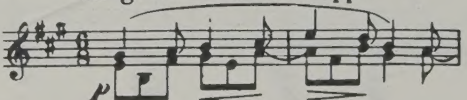
28. Op.101. Allegretto ma non troppo.

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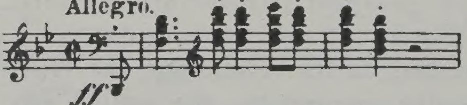
29. Op.106. Allegro.

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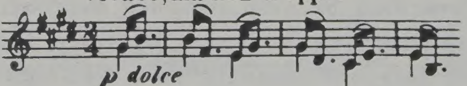
30. Op.109. Vivace, ma non troppo.

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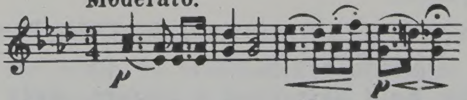
31. Op.110. Moderato.

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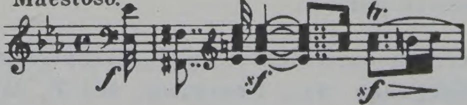
32. Op.111. Maestoso.

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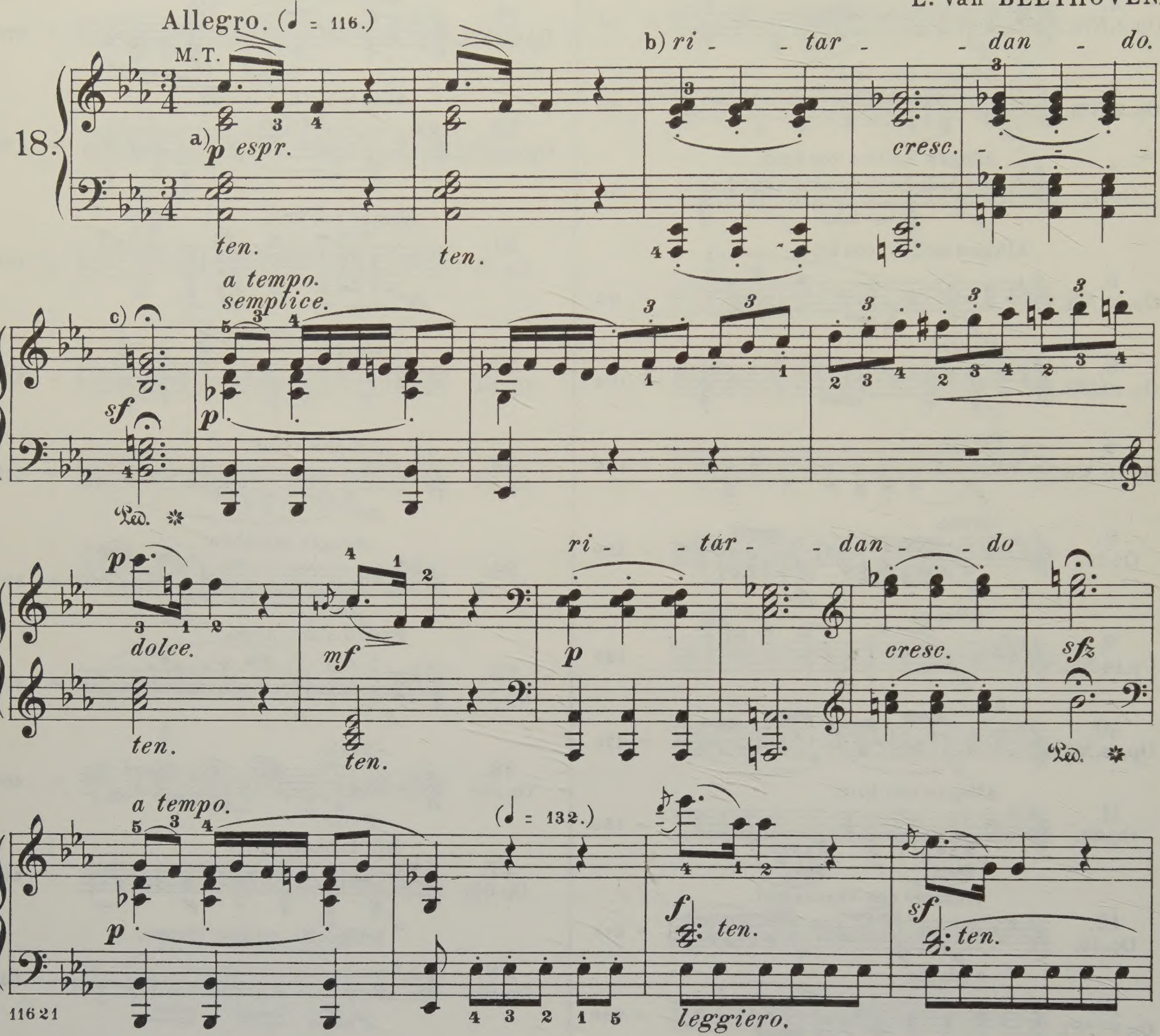
SONATA.

Op. 31. Nº 3.

*) Abbreviations: M. T. signifies Main Theme, S.T., Sub-Theme; Cl. T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



a) This pregnant introductory measure—in a sense the principal motive, the germ, or we might even say the flower, of the whole movement—may be played in various ways, this variety being referable, in particular, to its relation to the repetition in the next measure. In the latter a *crescendo* or *diminuendo* is equally appropriate; the motive may be accented as a question or an exclamation, or may be sung with yearning or even resigned expression (the last would seem best suited to measures 33-4), provided that the reading does not overstep the limits of unaffected grace. The refined and emotional rendering of this one measure is a wellnigh decisive touchstone for the innate taste and musical talent of the player.

b) *Ritardando,* a gradual, progressive retardation of the tempo, and not a sudden change to a slower rate, like *Ritenuto.*

c) The hold sustained *a piacere,* only that the following measure must have the effect of concluding the entire period.

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*) German equivalents: M.T., Hauptsatz; S.T., Seitensatz; Cl.T., Schlusssatz; D.G., Durchführungssatz; R., Rückgang; Tr., Übergang; Md.T., Mittelsatz; Ep., Zwischensatz; Coda, Anhang.

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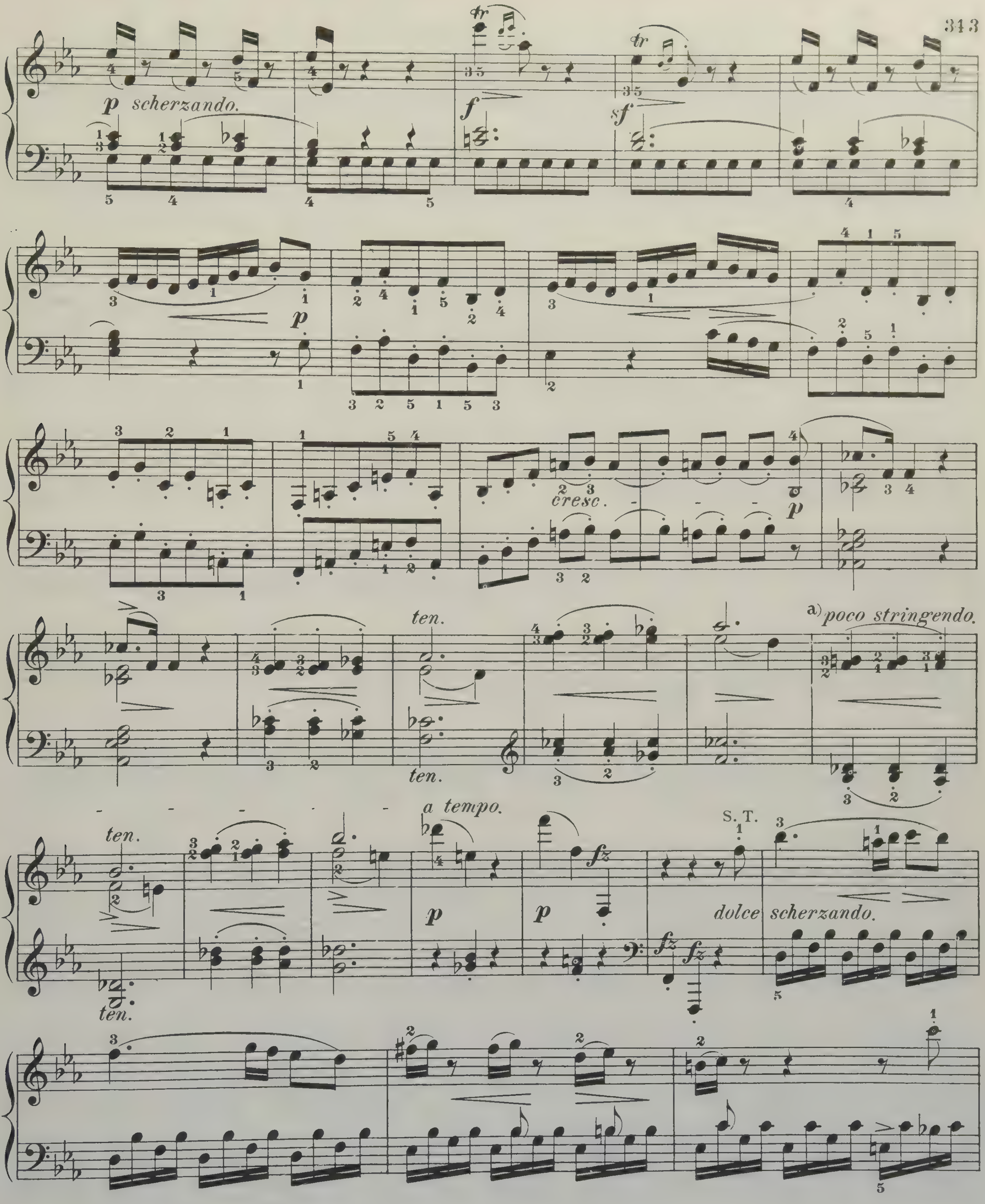
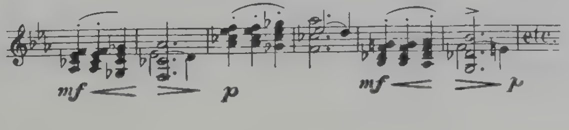
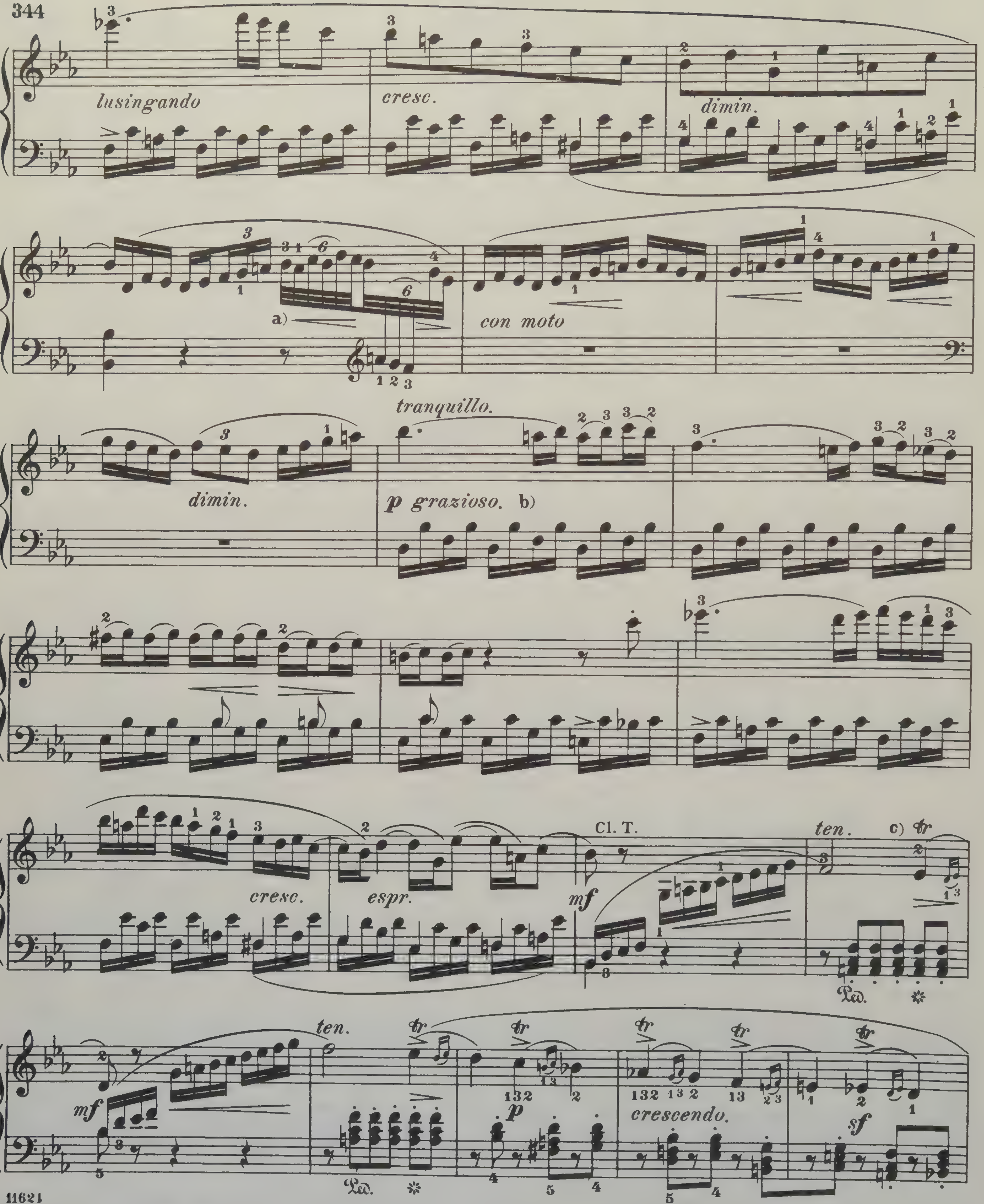


a) To avoid monotony, these 4 measures may be played in a somewhat livelier manner than the similar group just preceding; or a certain variety may be introduced into the shading, for which the traditional repetition of the first division (still admissible in comparatively short movements) offers additional opportunity; e.g.



or conversely.



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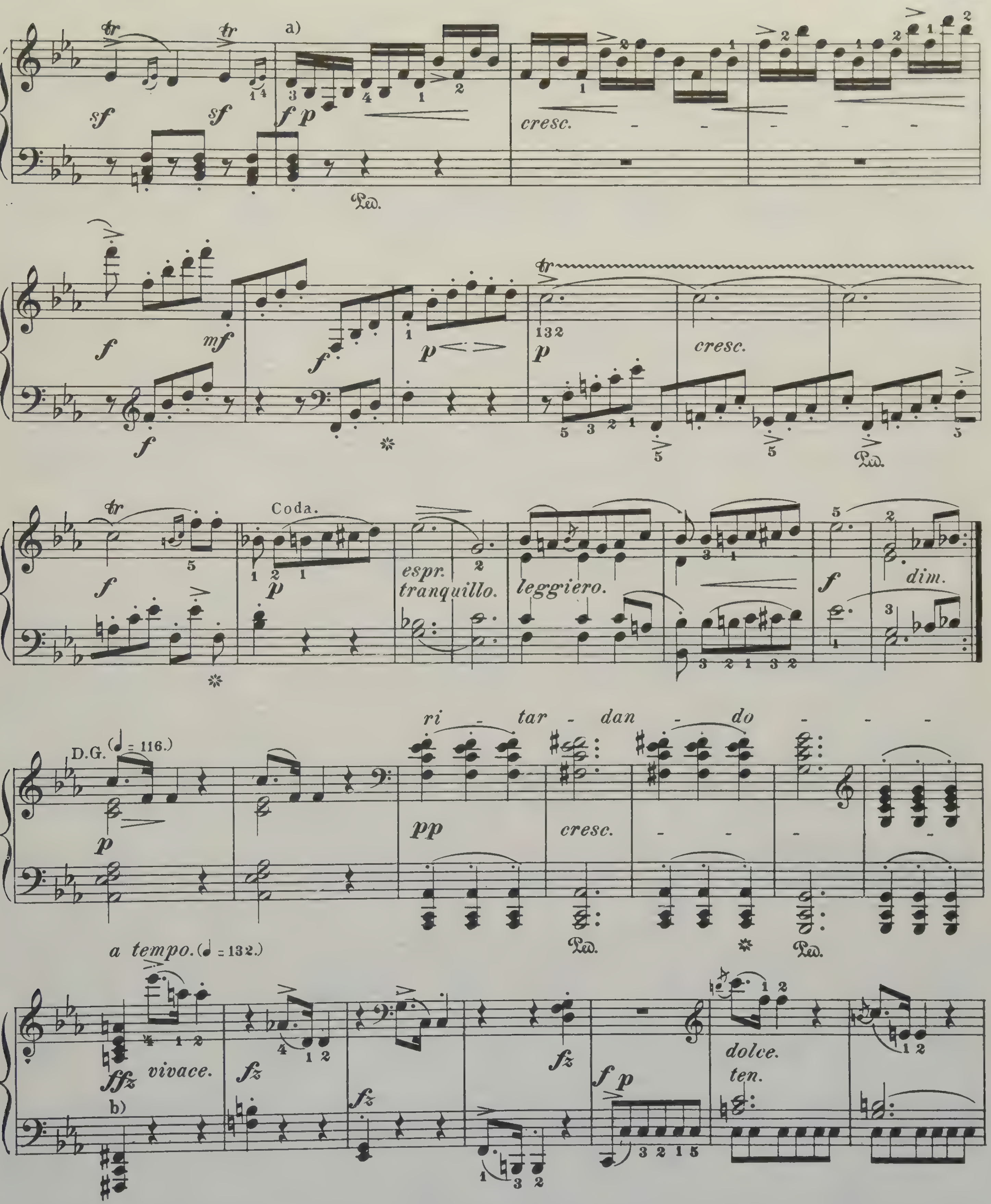
a) In our opinion the execution of this graceful ornament, without haste and without disturbing the rhythm by unduly prolonging the measure, is materially facilitated by the brief intervention of the left hand.

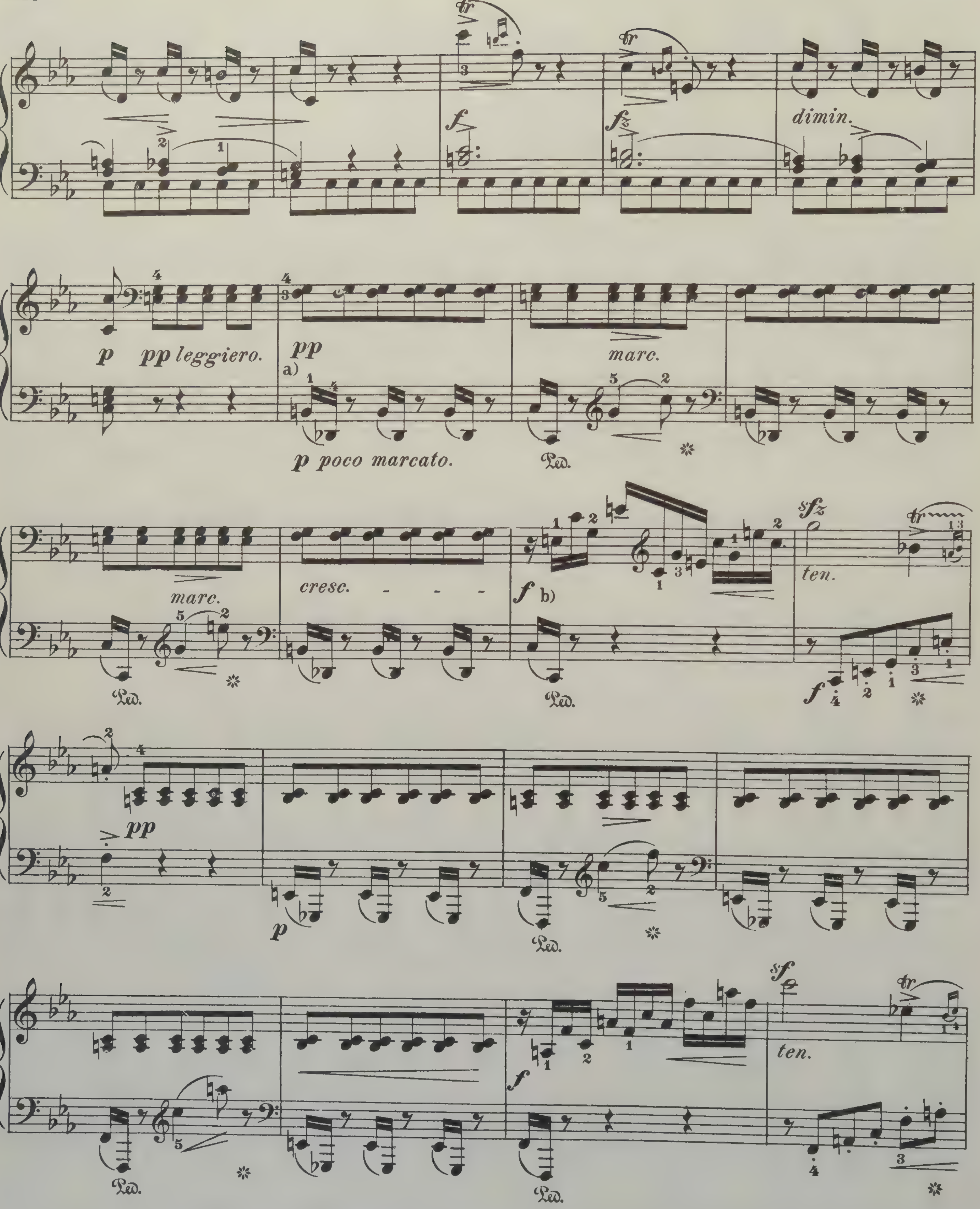
b) For separating small groups of notes without conspicuously accenting the notes on which they begin, there is no more effective device than to take the first note of each with the finger that has just played the last note of the preceding group.

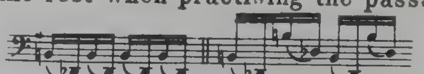
c) Including the after-beat, seven notes suffice for this and the following trills, 3 on the fifth eighth-note and 4 on the sixth.



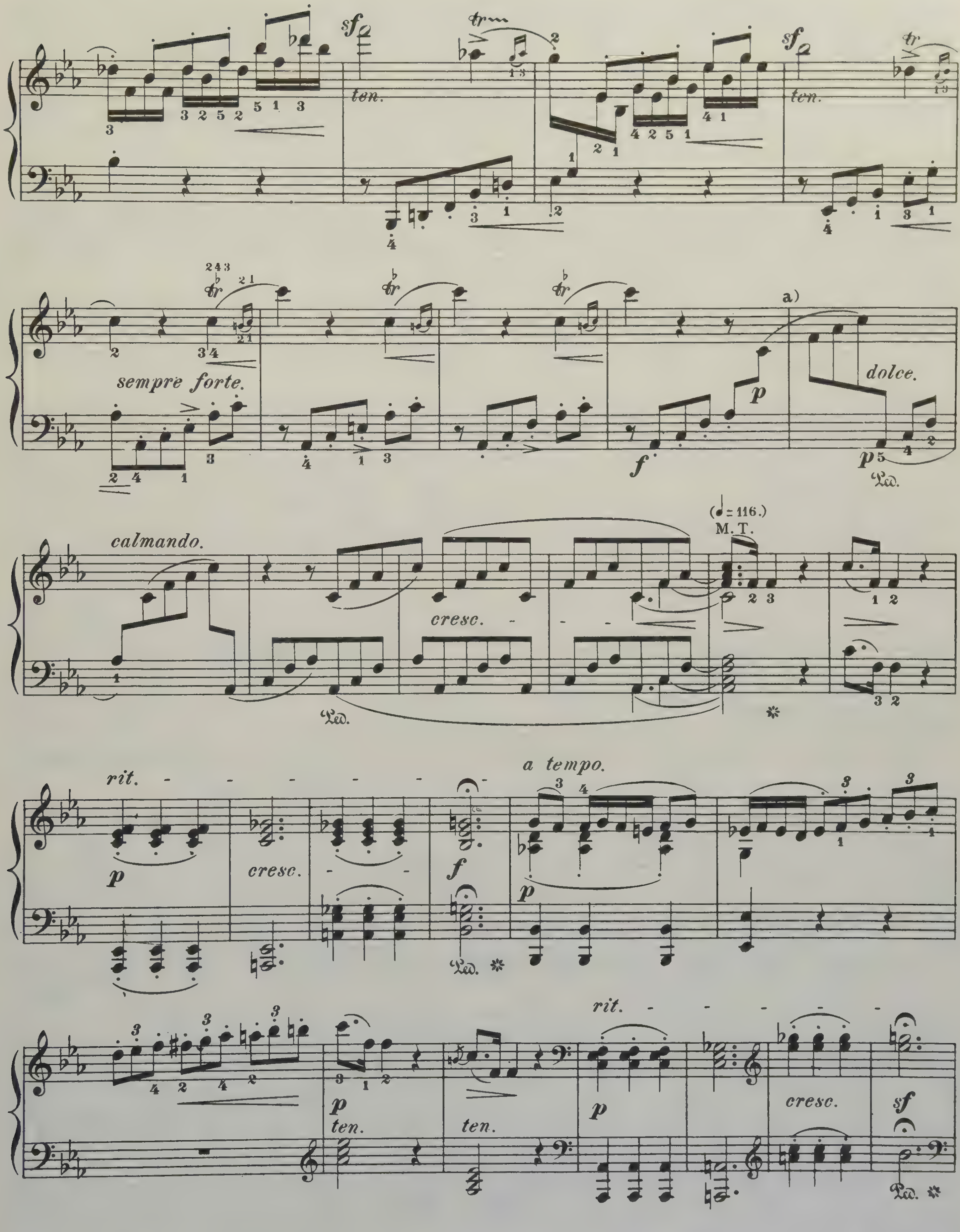
a) The execution of this passage calls for nearly perfect technical finish. In practising, extend it by adding an octave, phrasing throughout in groups of two quarter-notes.

b) The so-called "development" commencing here is to be played in a rather agitated and vehement style, yet the humorous element must never be wholly overshadowed by the pathetic; to this end appropriate use may be made of the tranquilizing episodes.

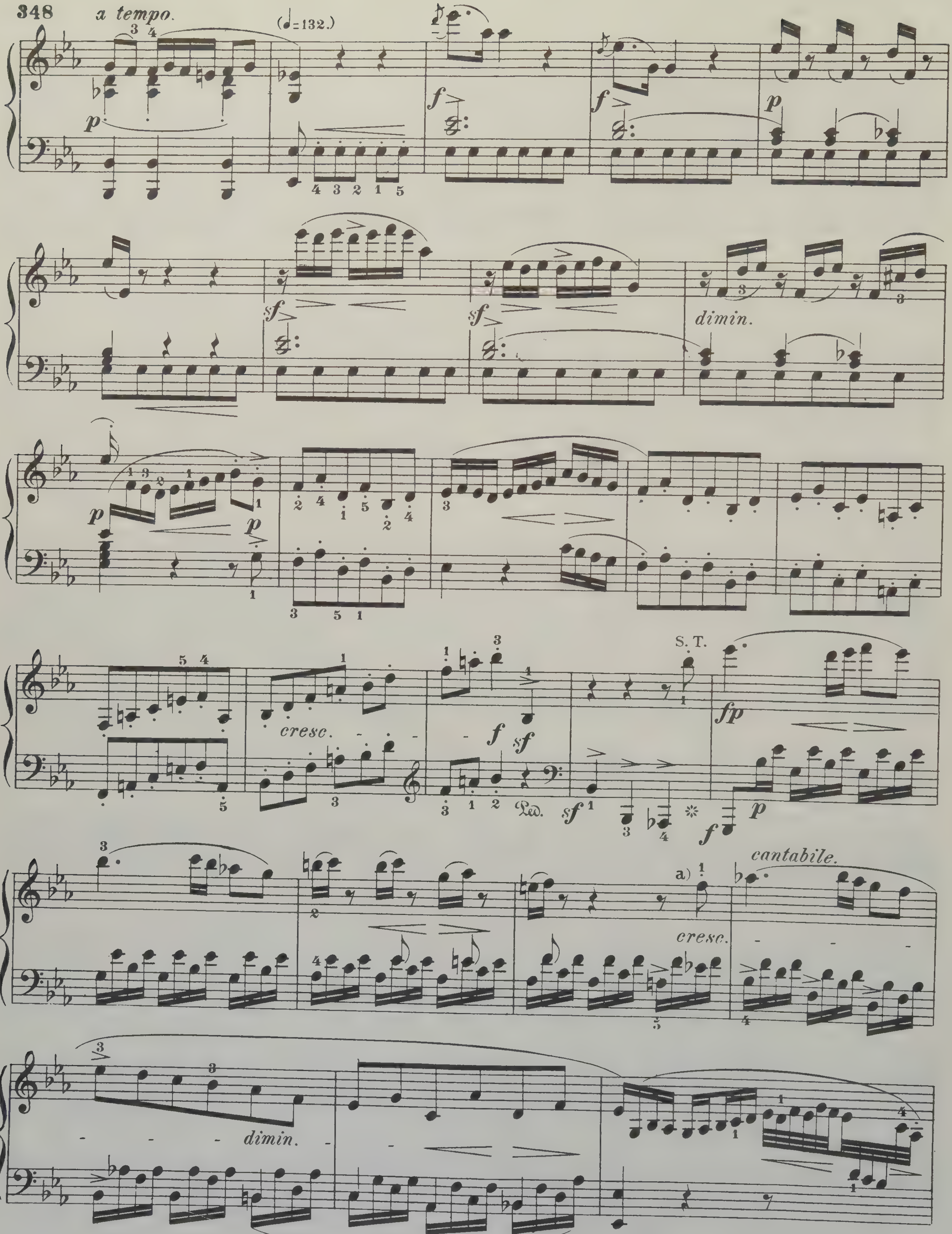


a) Awkward left hands will do well to fill out the rest when practising the passage, sufficiently accenting the first note until the correct rhythm is learned: 

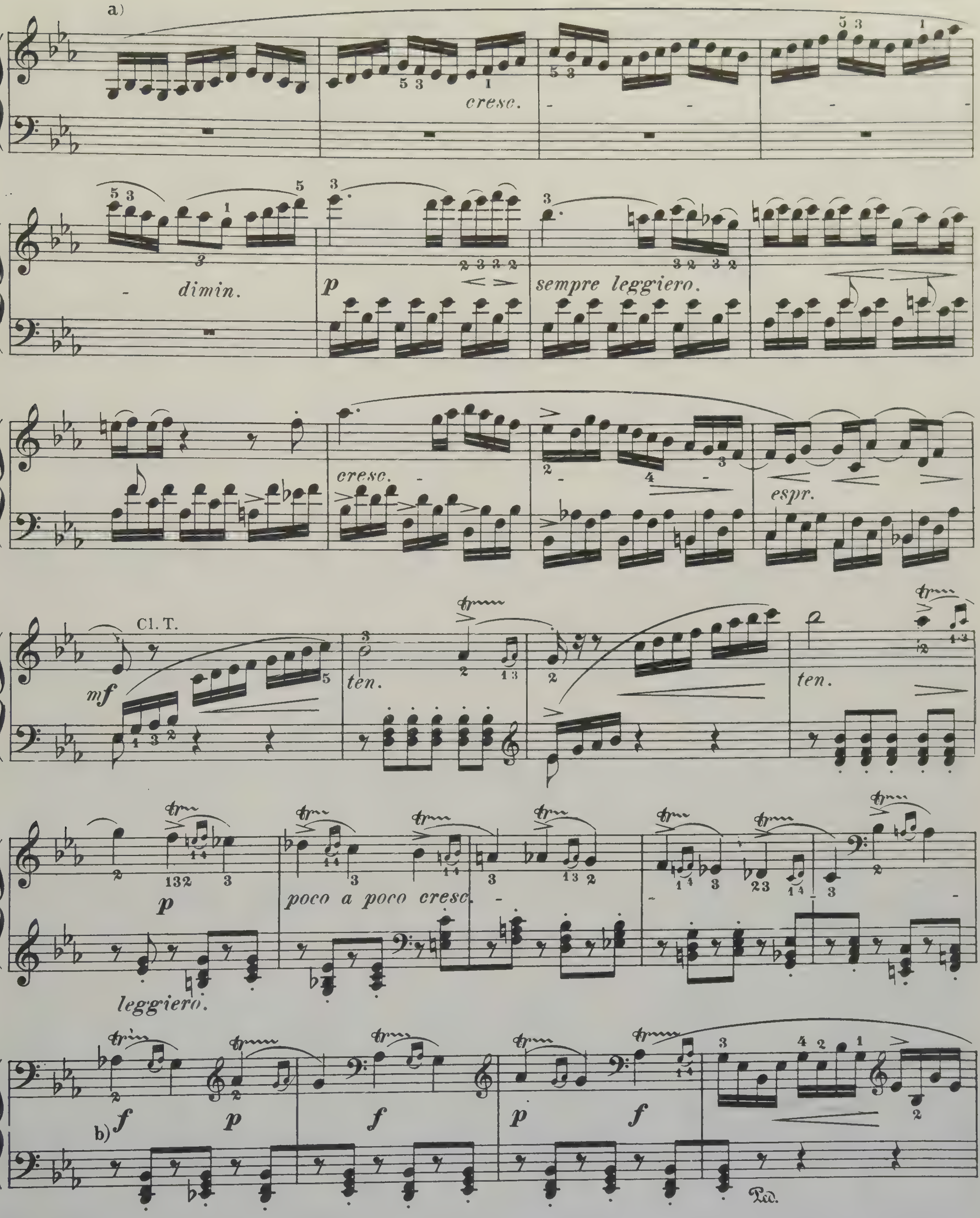
b) Always play this recurrent passage *non legato*, with energetic and independent finger-action.



a) This abrupt *piano* commences simultaneously with the *legato,* i.e., in the right hand; whereas the slackening in the tempo must at first come on very gradually.

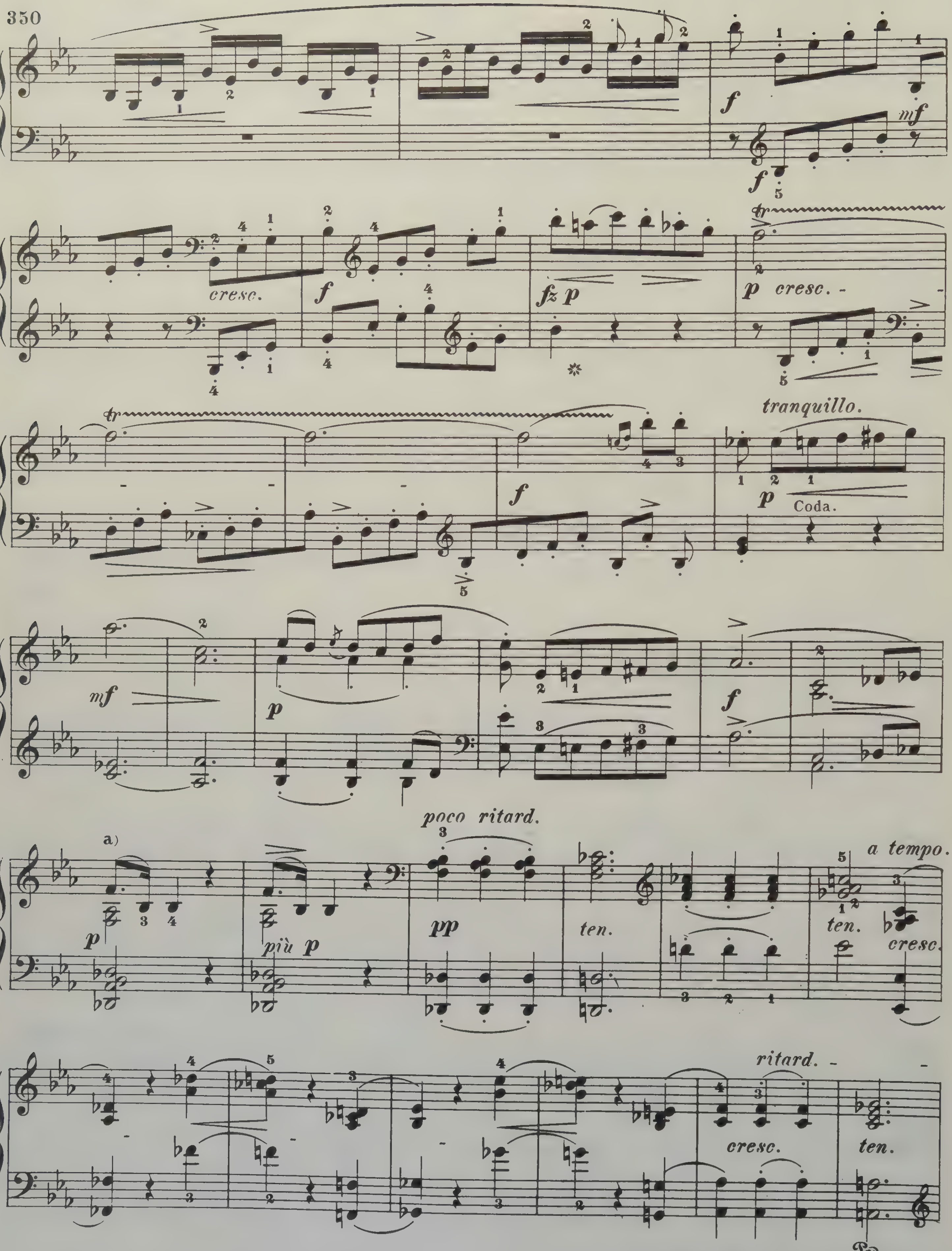


a) Here the *crescendo* must begin a measure sooner than in the parallel passage in the first division, both on account of the lower position and the considerable descent in the bass.

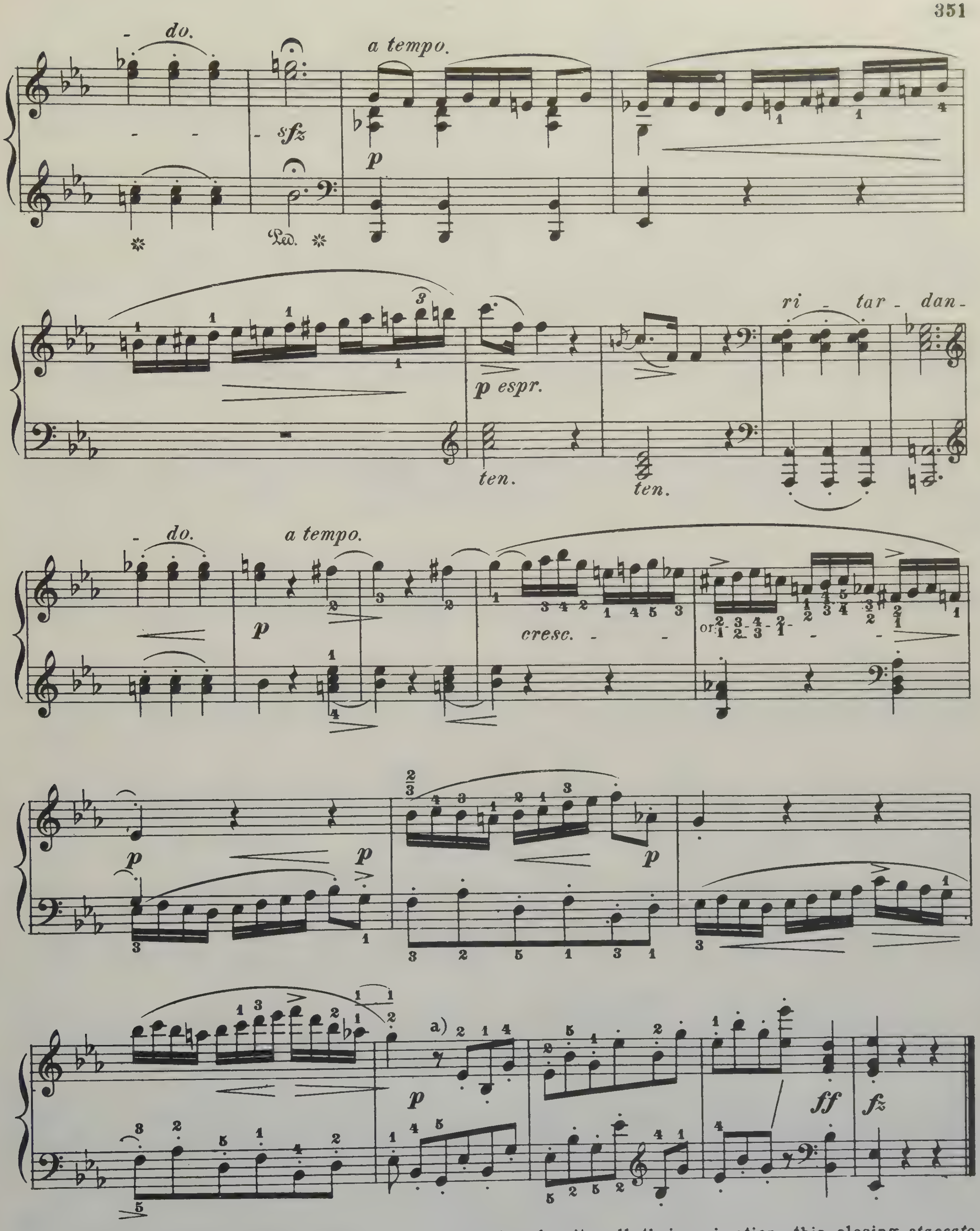


a) The ascending lines of this passage may regularly take a moderate *crescendo*, the descending ones a *diminuendo*, while observing a general *crescendo* of the whole passage. There should be no lack of animated color in any movement of this sonata.

b) In the alternations of *forte* and *piano* the bass must of course take its share.



a) From this point the tempo must be frequently modified, for the characteristic expression of the grave and the gay, which continually succeed each other.



a) Like the four preceding measures of the Coda, despite all their animation, this closing *staccato* passage admits of no acceleration. A *stringendo* and *crescendo,* such as the Stuttgart edition requires, appear un-Beethovenish, and neutralize, at all events, the incisiveness of the two final chords.

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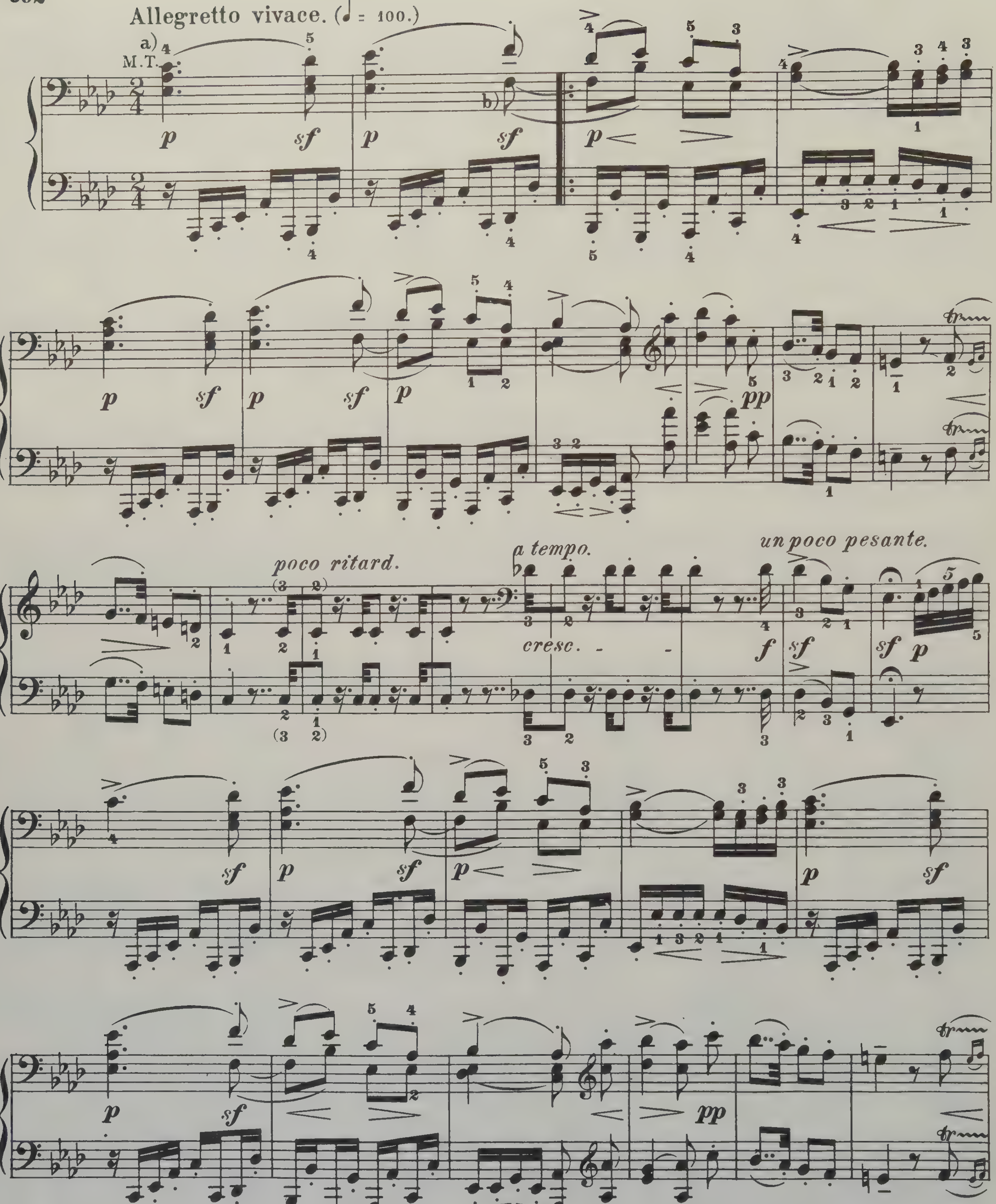
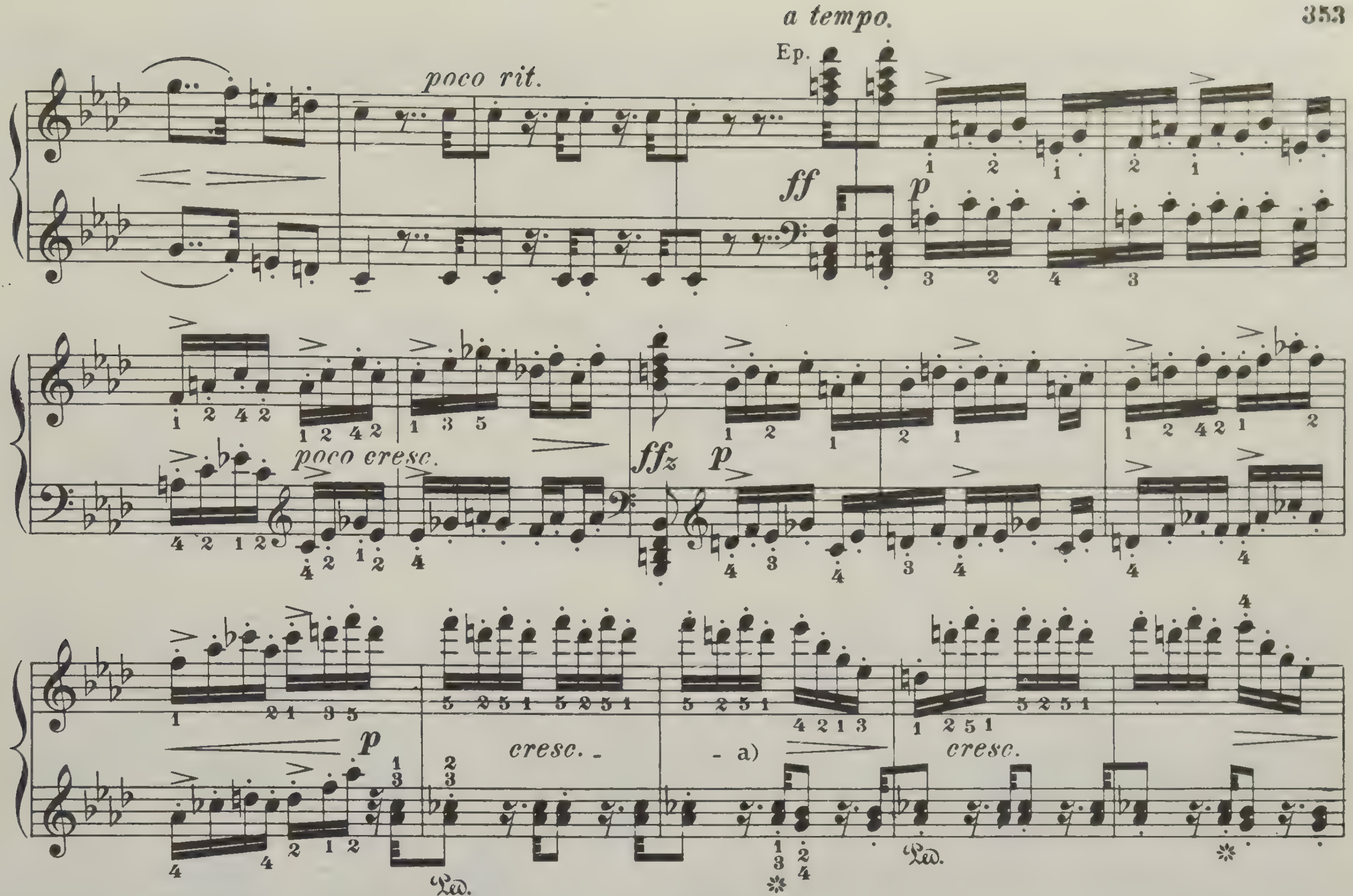


a) *Allegretto,* as the qualification *vivace* shows, signifies in this case not *poco allegro,* as usual, but a short Allegro movement. The modern superscription would be *Intermezzo.* This case is as unique in sonata-literature as the slower, but likewise highly humorous *Allegretto scherzando* of the Eighth Symphony among the symphonies.

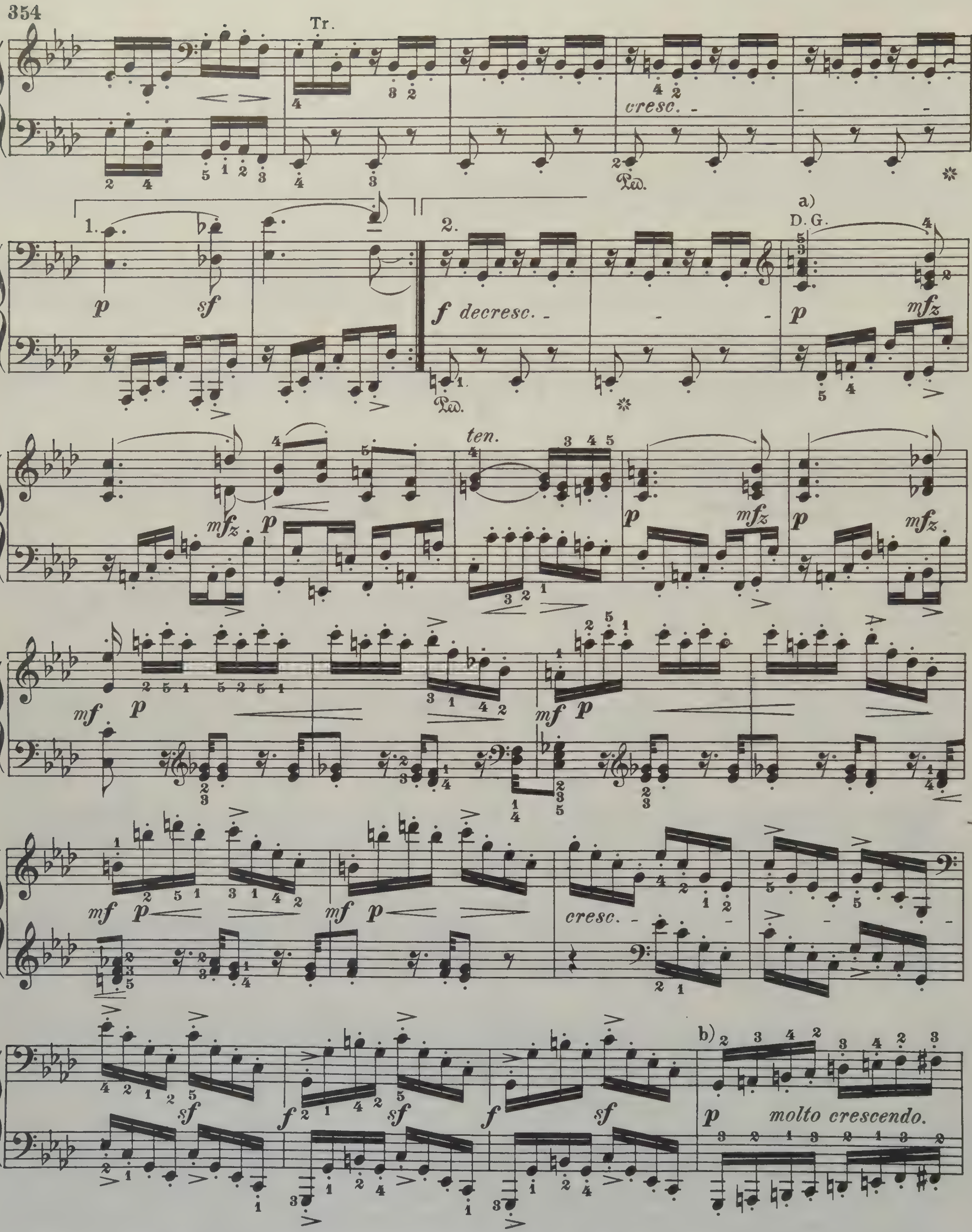
b) The player should carefully observe the difference in rhythmic and melodic significance between the higher and lower F's in this octave.



a) The player must never forget that this division calls for a rigorous and consistent' observance of the *staccato* throughout. Whoever lacks the necessary facility, has now the best opportunity for acquiring it by practice_of thoroughly emancipating himself from the habit of anxiously clinging to the keyboard. Rhythmical precision is an equally important requisite; the unaccented 32nd-notes in the left hand must follow in strict time the last note of each group of 16th-notes in the right.

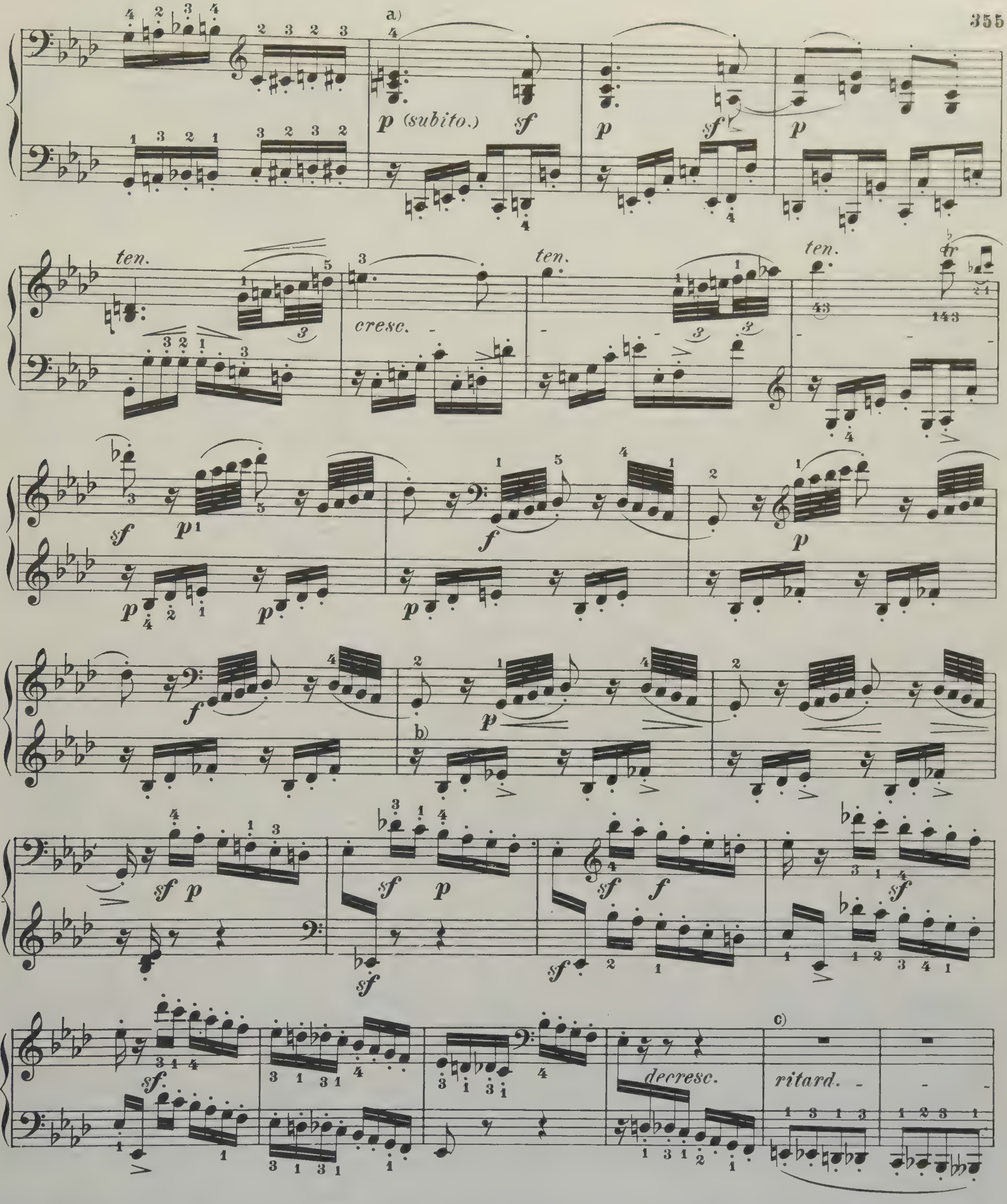
b) This fingering is inconvenient, but the only one practicable on our modern grand pianos for insuring a distinct repetition of the note by both finger and key.

c) The narrow compass of the contemporary keyboard obliged the composer to compress this phrase; nevertheless, it is best to abstain from improving it, for the melisma (properly so-called) contained in the preceding and following measures would not sound particularly elegant in the higher octave.



a) A slight delaying, i. e., a pause equivalent to about an eighth-note, will render the reprise of the theme more piquant, fresh, and humorous in effect.

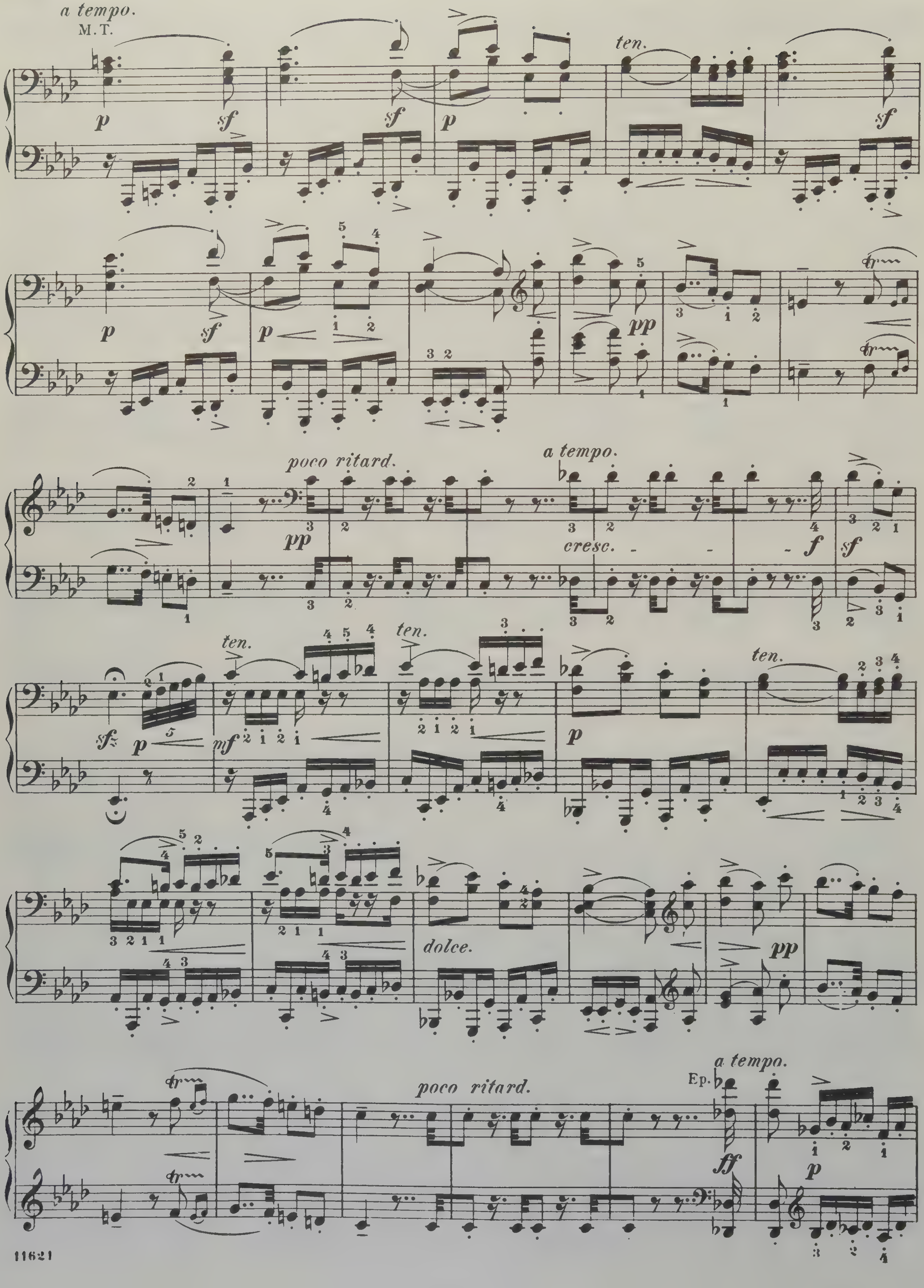
b) The best fingering for *staccato* is one which presents the greatest possible contrast to that for *legato,* and, in consequence, renders a *legato* execution almost impracticable. For this reason it is well to use the thumb only where absolutely essential, and even to economize in the use of the fingers. A similar grouping of the passage in both hands makes it easier to practise with them together.

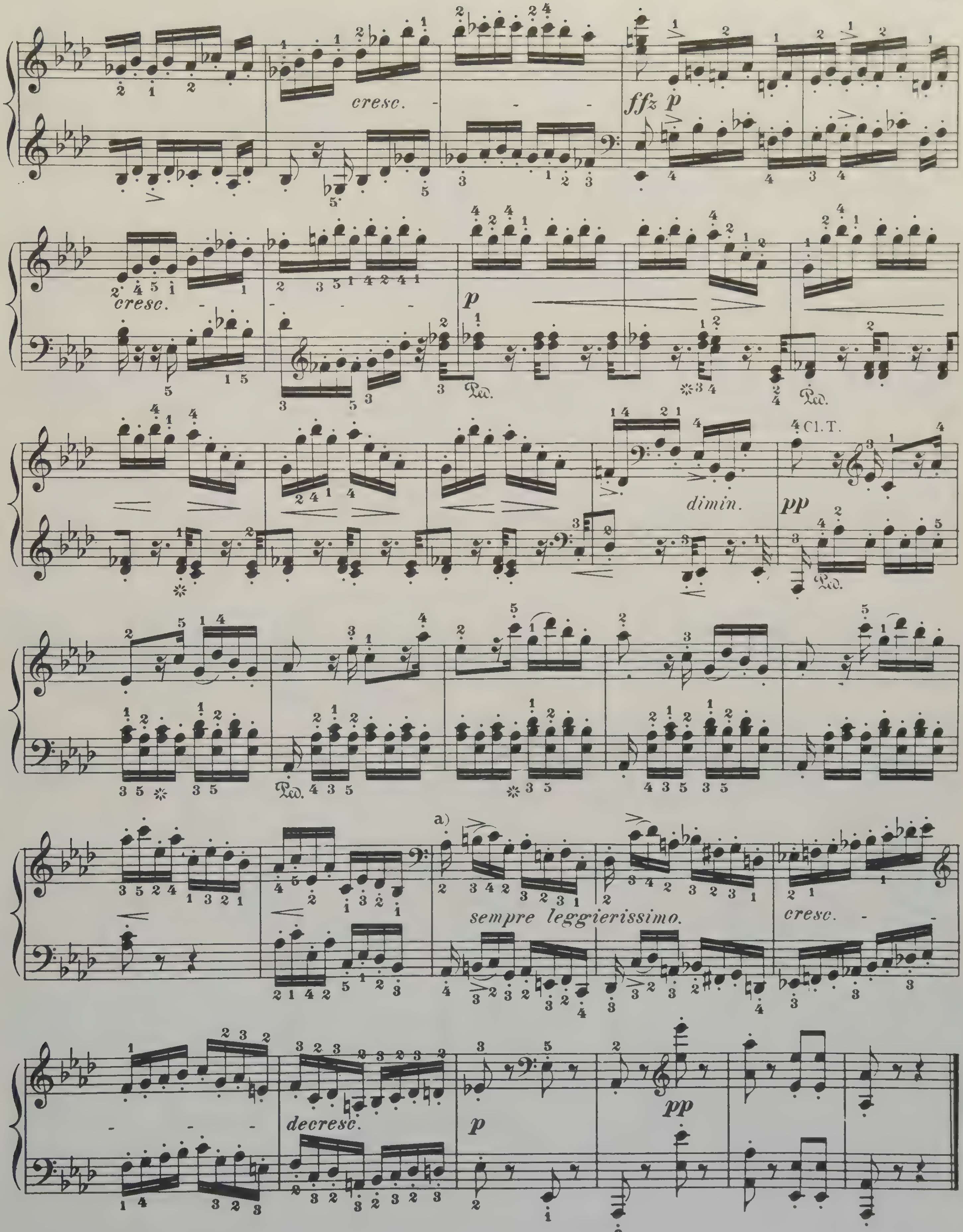


a) Before the entrance of the theme in C-major a rest of half a measure may be interpolated — a manner of presentation which is, at all events, preferable to the antiquated device of the *ritardando* (see Note a), page 354).

b) The alternation of *Eb* and *Fb* is of harmonic importance, and therefore to be marked very distinctly; the subsequent *sforzatos* must be struck in strict time and very incisively.

c) In the combination of *diminuendo* with *ritardando,* good taste must be especially watchful to guard against exaggeration; players are at best very apt to let the *quantitative* decrease (in rapidity) keep pace with the *qualitative* (dynamic), and *vice versa,* which is certainly tedious to their hearers, whose interest consequently flags.


a tempo.
M.T.
ten.
poco ritard.
a tempo.
cresc.
ten.
ten.
ten.
dolce.
poco ritard.
a tempo.
Ep.



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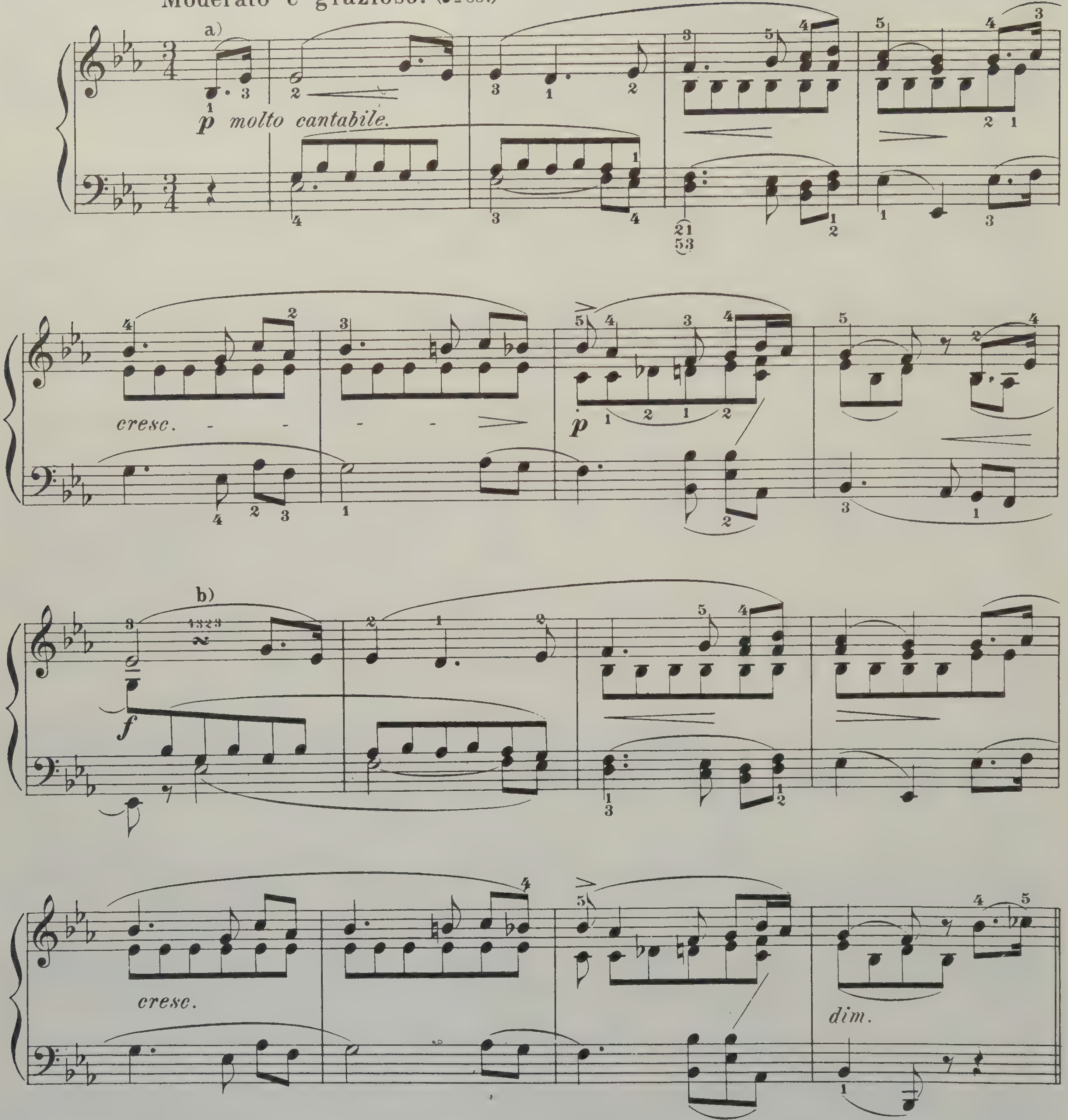
a) Excepting the two slurred notes in this measure and the next, the *staccatissimo* must be kept up inexorably, so to speak, to the close. Any *ritardando* would mar the effect – a uniform *accelerando* would be preferable.

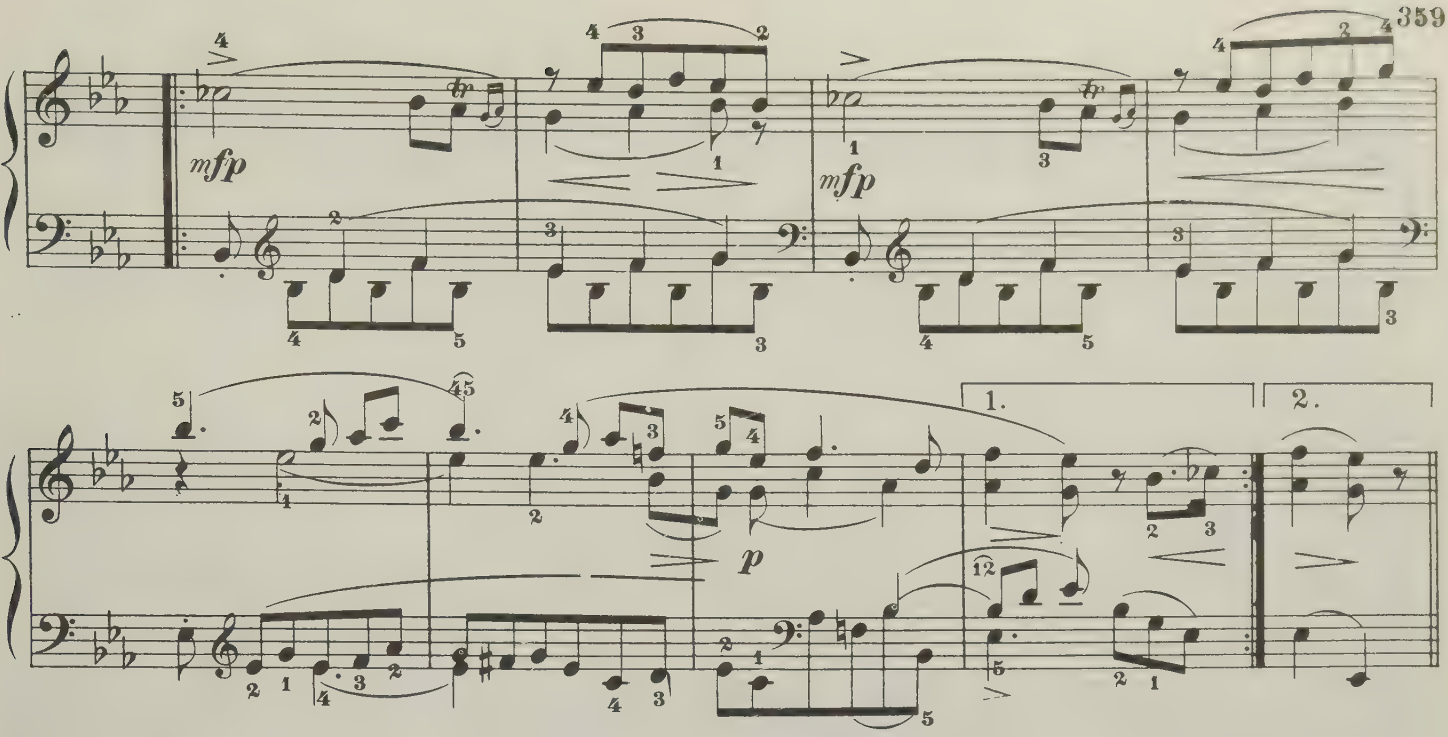
Minuetto.

Moderato e grazioso. (♩= 88.)

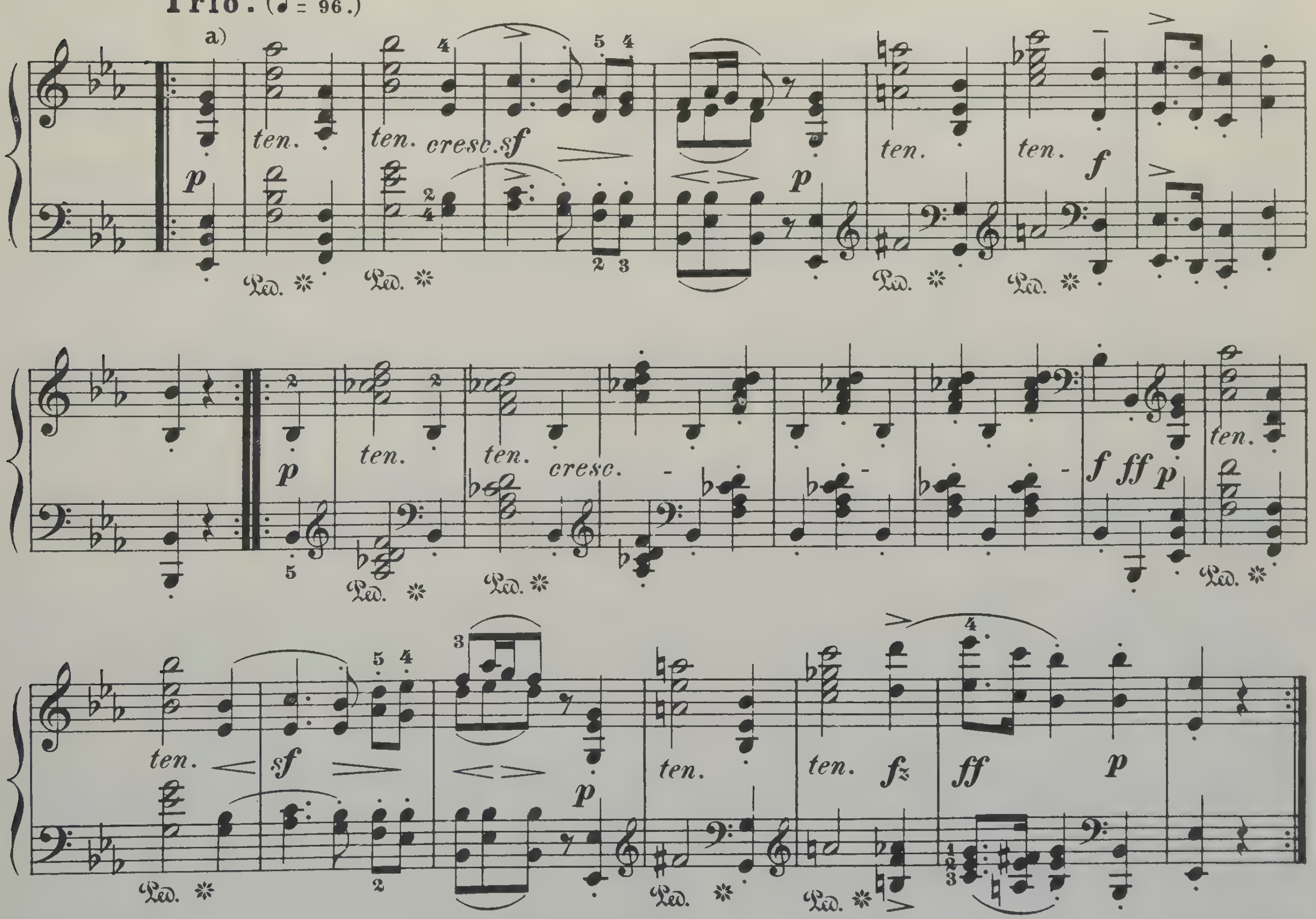


a) The slow Minuet is substituted here_(as in the Eighth Symphony, to which occasion offered in the second movement to draw a striking parallel (see Page 352, Note a)_for the Andante or Adagio — for the specifically lyrical movement, in a word, and is peculiarly adapted for displaying the entire scale of deep and tender emotions. The player should avail himself of this opportunity to the utmost, of course without degenerating into unrhythmical sentimentality, and should imbue each individual part with a songful *legato*.

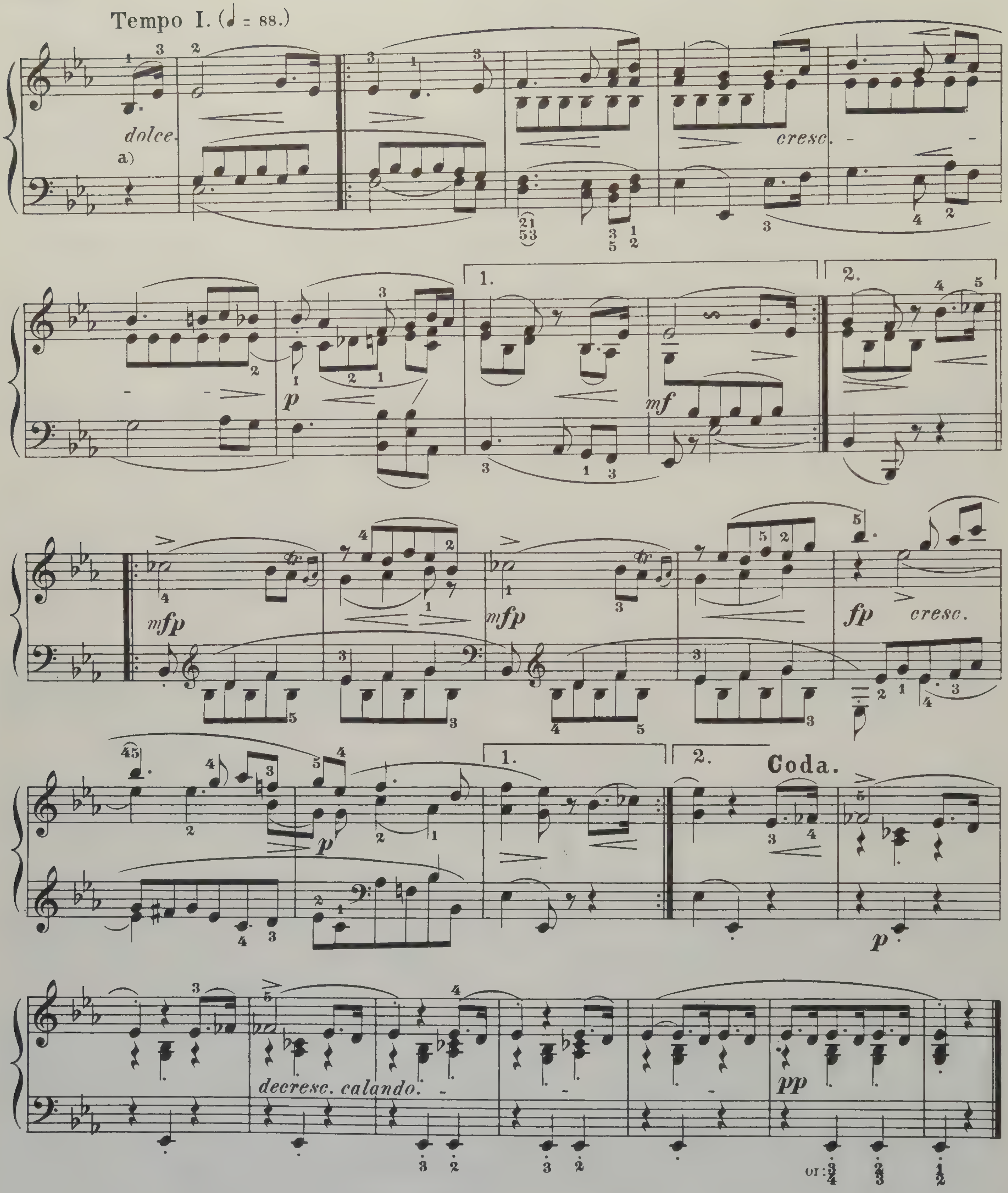
b) The 4 notes of the turn must be played strictly within the value of the fourth eighth-note.



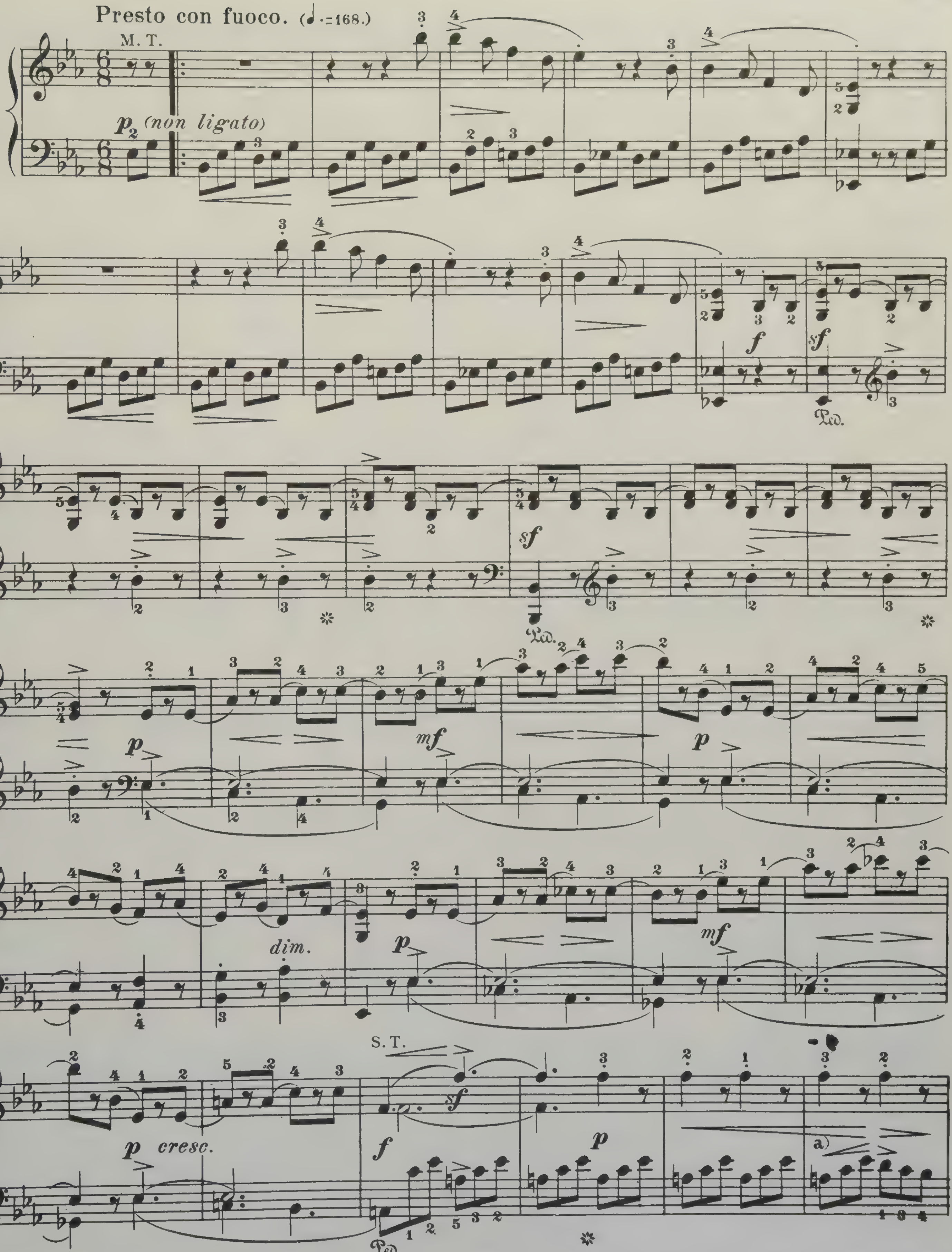
Trio. (♩= 96.)



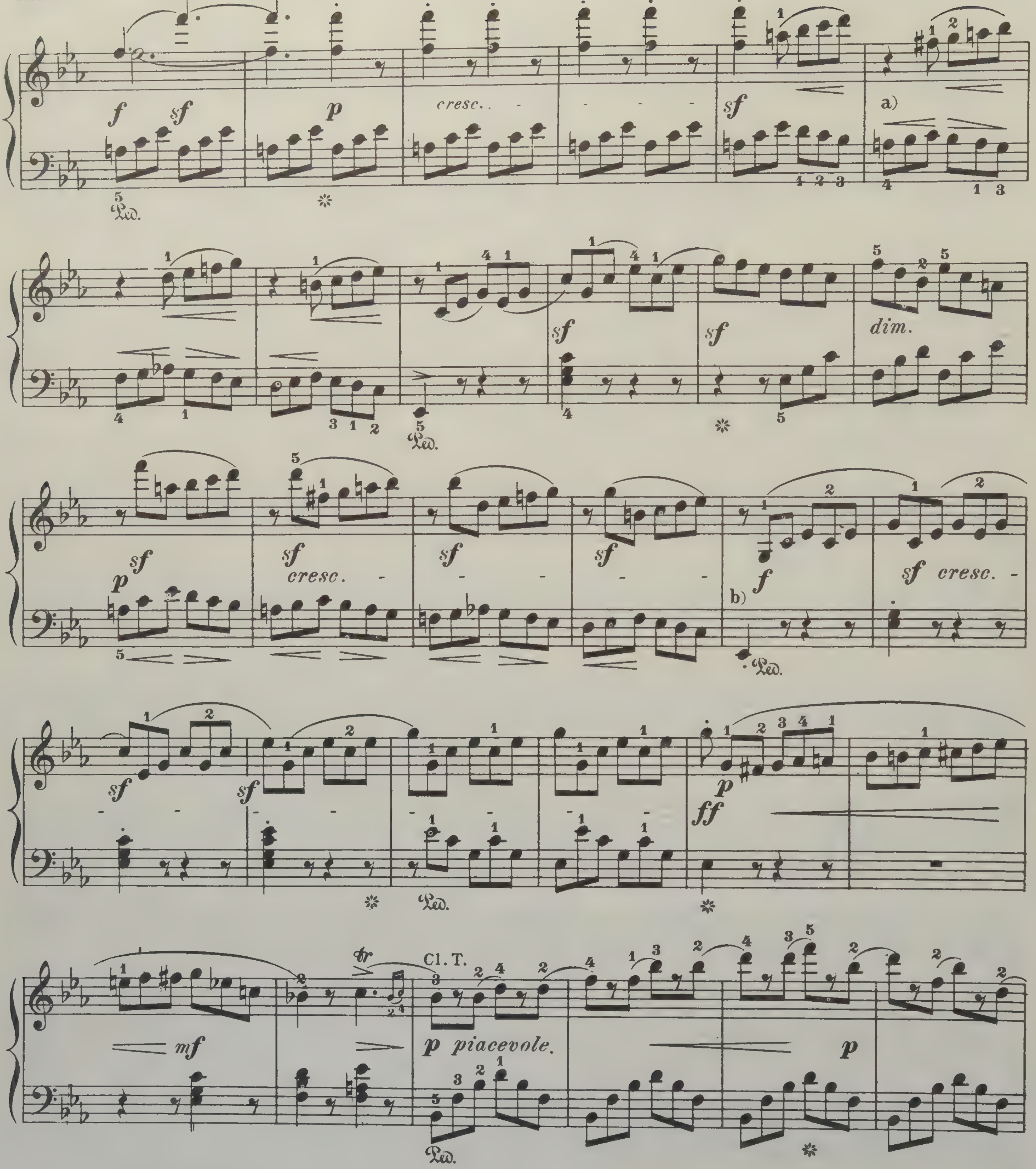
a) The Trio (Alternativo) must be taken a trifle faster, and colored — instrumented, as it were — as effectively as possible. Think of a *pizzicato* on the stringed instruments when playing the *staccato* quarter-notes on the weak beat, and let the following half-notes sound as if breathed by the soft-toned wood-wind.



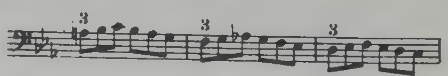
a) To lend new interest to the repetition of the first movement, there may be a very gradual intensification in the delivery up to the middle (i.e., the beginning of the second reprise), followed thence to the Coda by an equally gradual anti-climax. The Coda is an epilogue of decided melancholy, the pronounced character of which is calculated to avert a lively, toying conception of the entire movement. The *calando* of the last four measures may be pushed to the extreme limits of audibility.



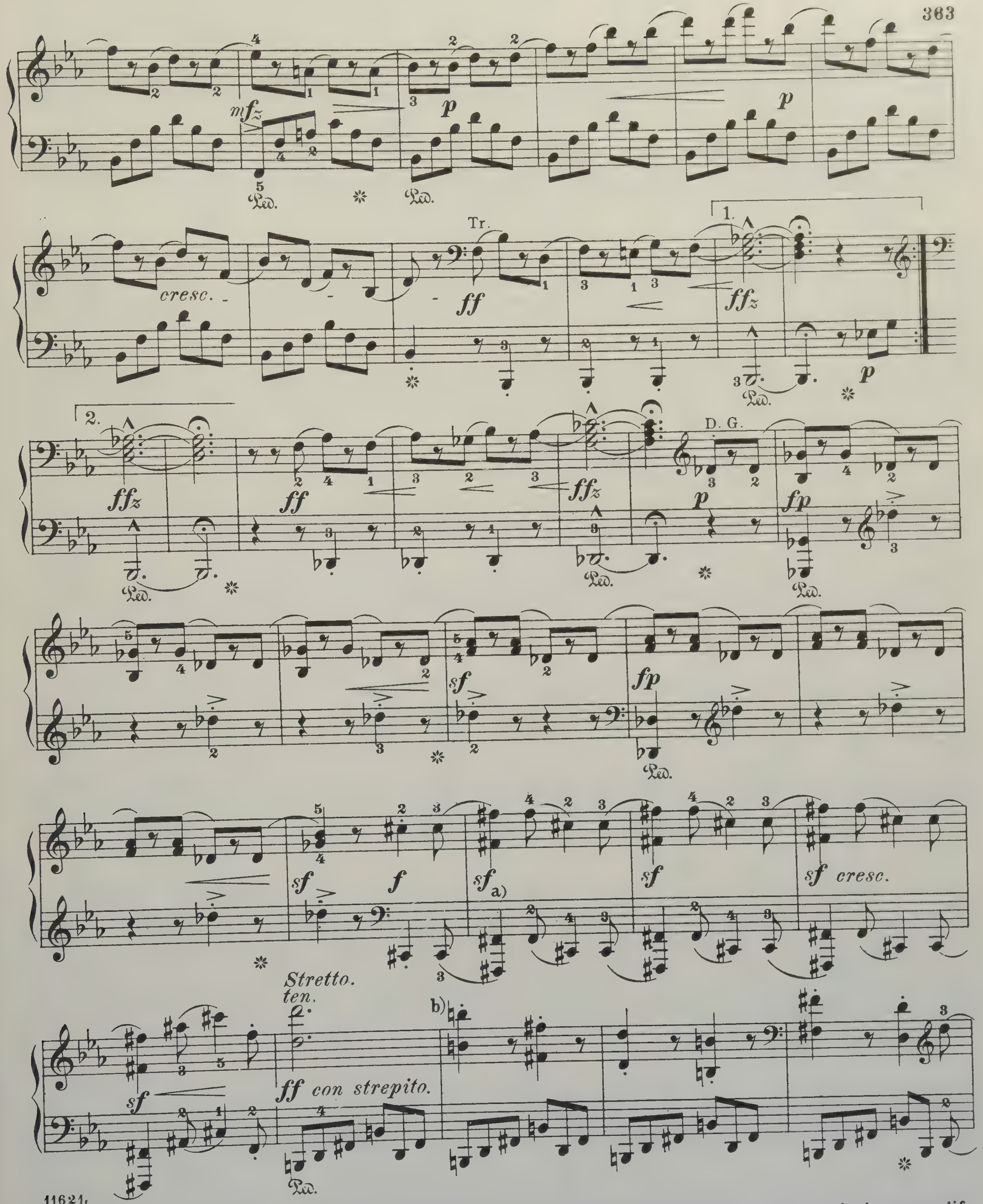
a) In the second half of this measure the harmony of the tonic (B♭ major) is to be kept in mind, and its third, D, consequently emphasized quite forcibly in the left hand; otherwise the whole phrase would sound very insipid. Hence it becomes necessary to interpose a *piano* two measures before, as a preparation for the *crescendo*.



a) The prevailing style of touch in this movement having to be *"non ligato"* (midway between *legato* and *staccato),* fingerings may accordingly be chosen which facilitate independent action of the fingers; e.g.

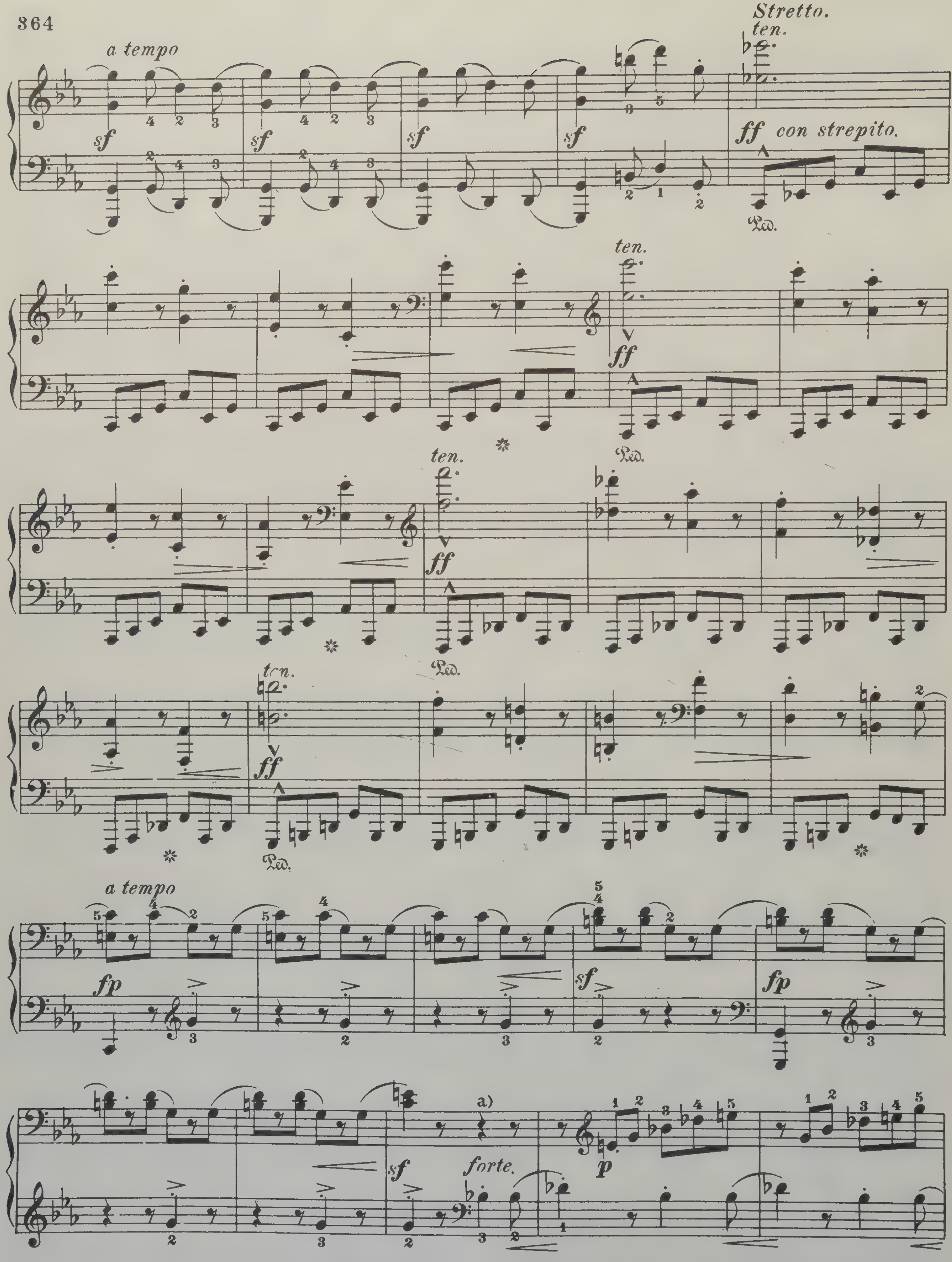


b) As indicated by the fingering, the notes should here be grouped by sixes; whereas 4 measures further they are grouped by threes, with a resulting increase of liveliness.

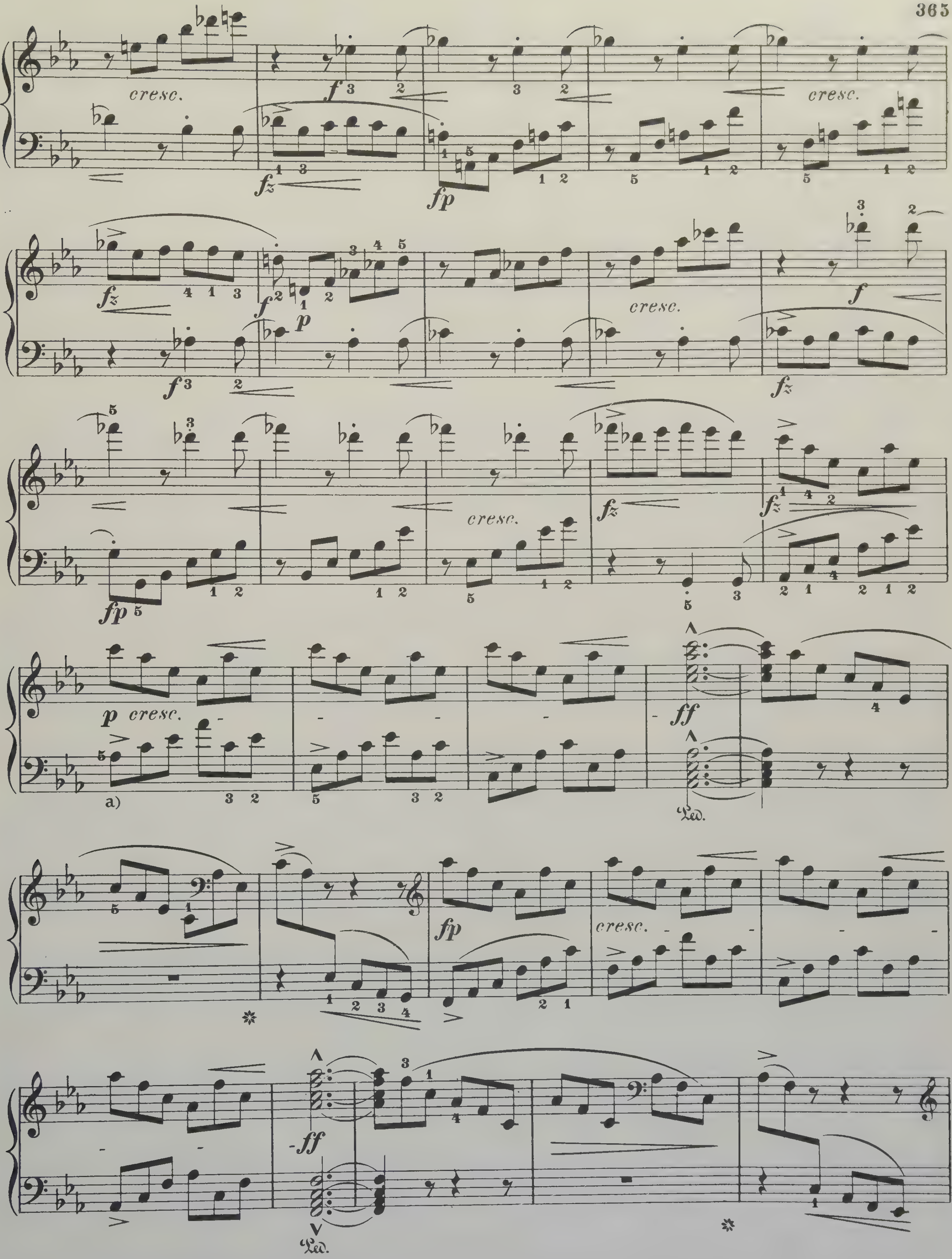


a) The change of fingers here marked facilitates correct execution, by making careless playing more difficult.

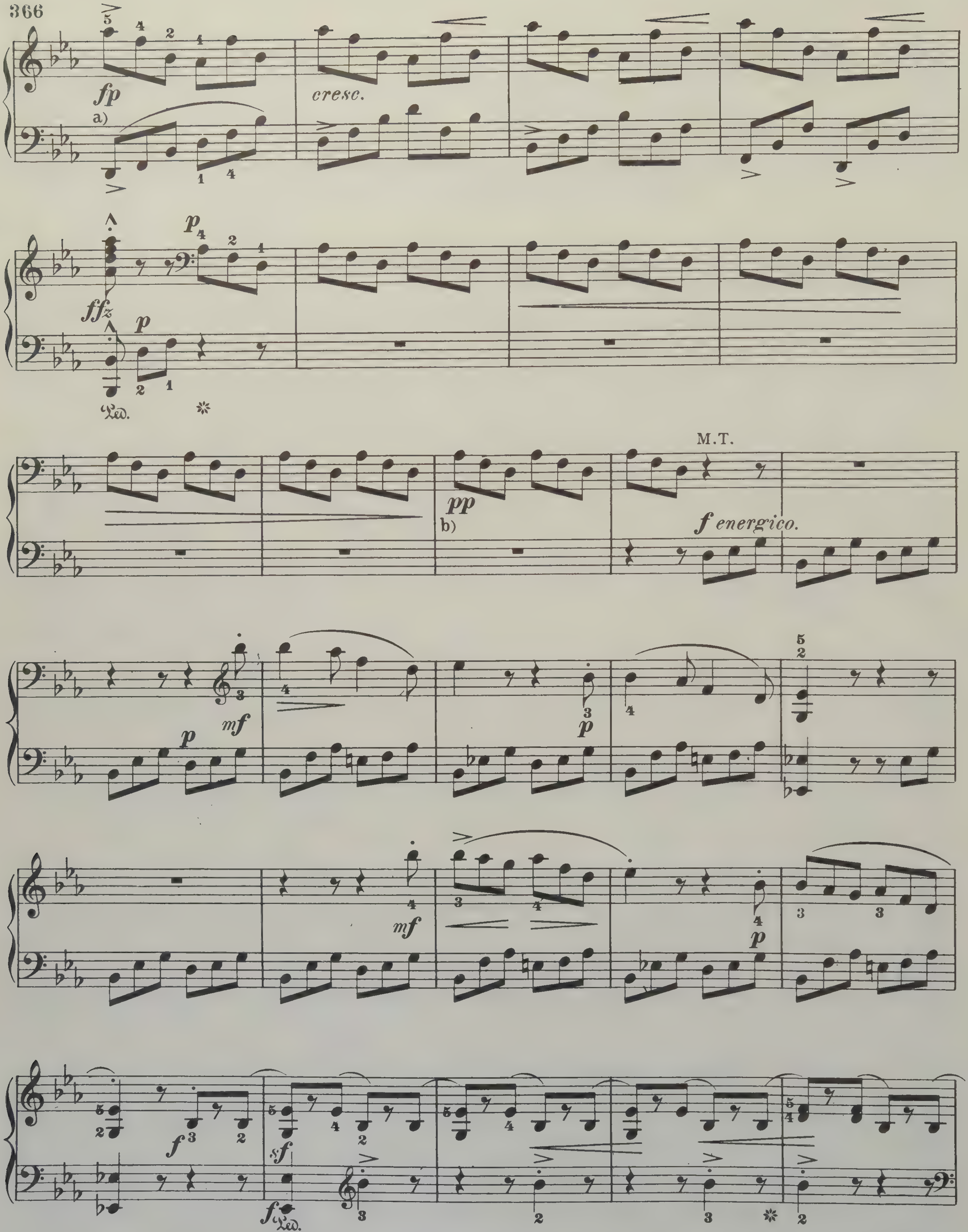
b) This phrase, like its subsequent repetitions, is of mere constructive importance, so to speak; without an acceleration in the tempo it would sound stiff and bald. In the bass, only the first note in every four measures should be accented, care being taken to phrase the figure distinctly, in doing which the fifth eighth-note is of special importance.

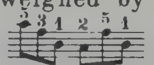


a) Here the left hand must play decidedly louder than the accompanying right. Four measures beyond, the case is reversed.

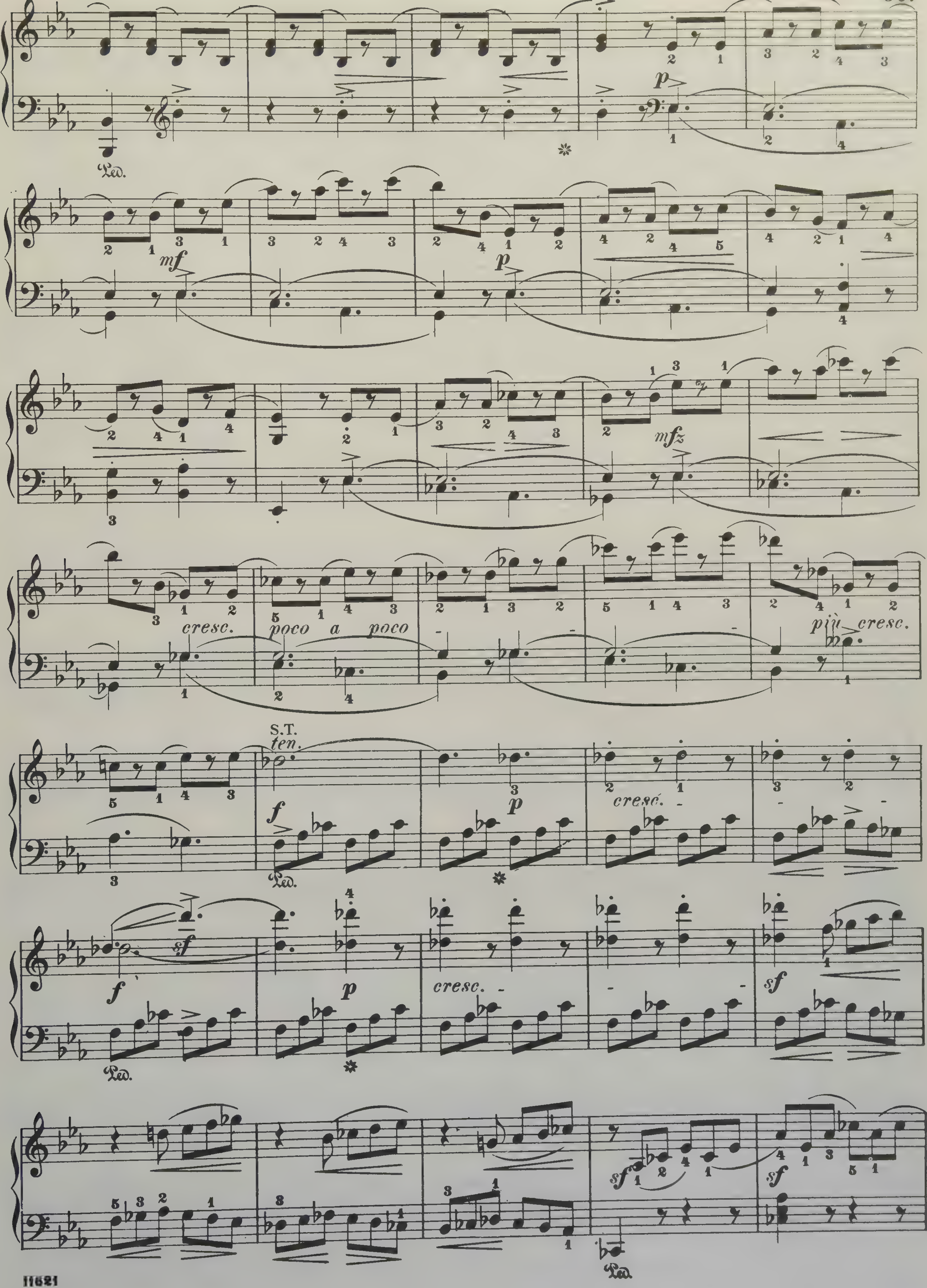


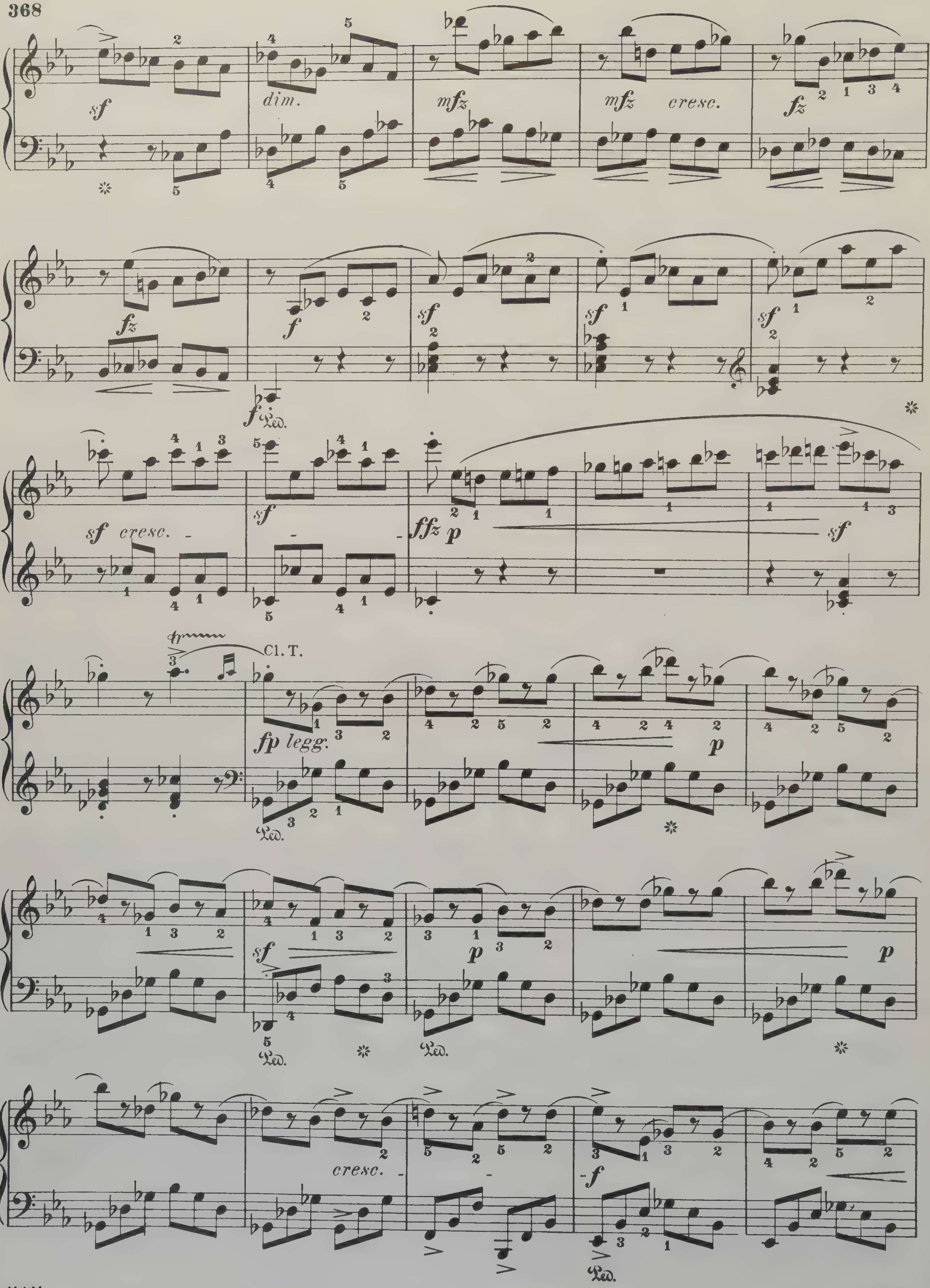
a) With the leap necessitated by the fingering 3 2 for the last two eighth-notes, the left hand will mark the first eighth-note of each measure better than if the fingering were 2 1 instead.

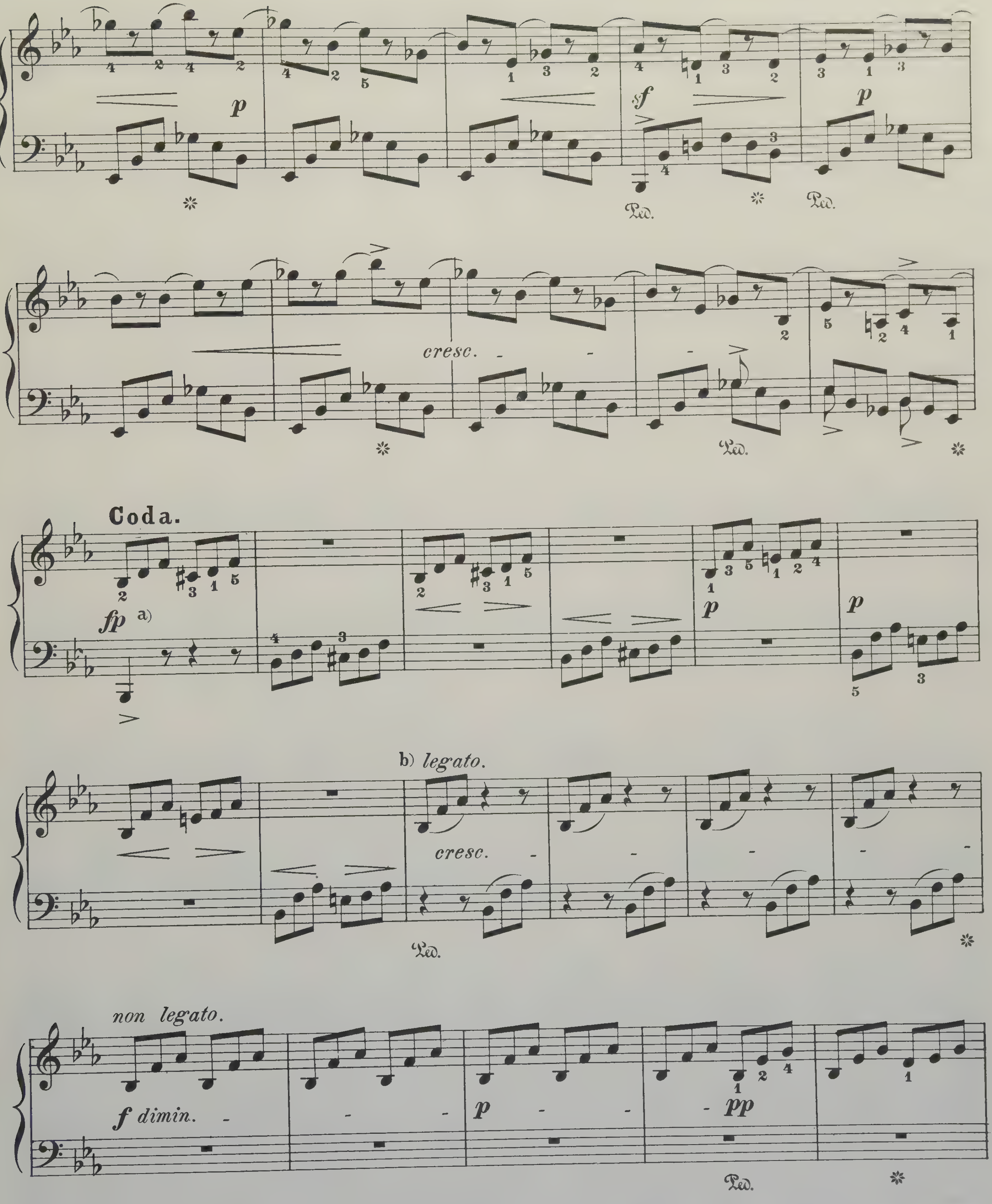


a) For hands unable to stretch far — a drawback commonly outweighed by the advantage of greater mobility — the following fingering of the higher part may be tried: 

b) A *ritardando* would be the more superfluous here as being embodied, so to say, in the movement itself

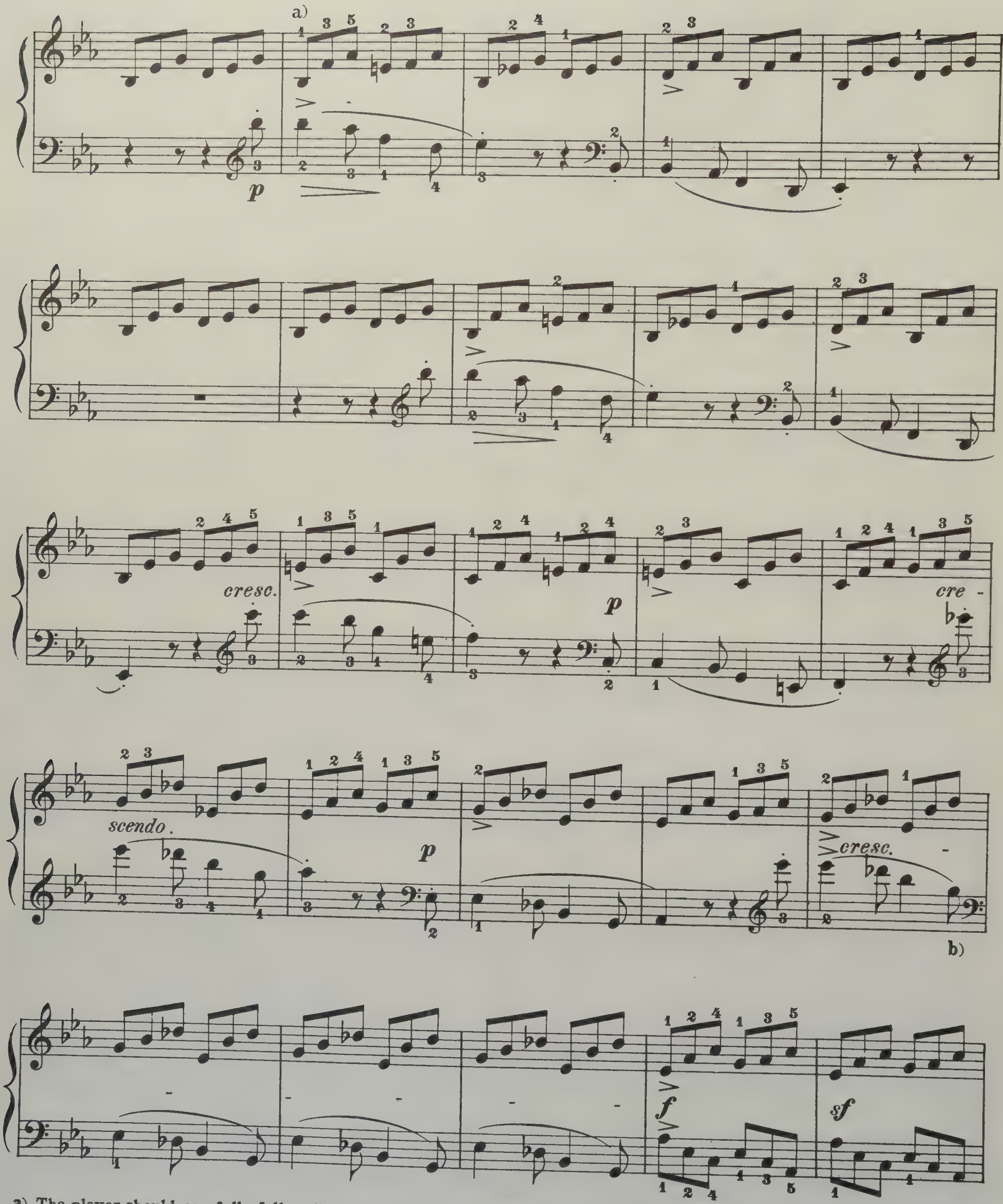

mf
p
mfz
cresc.
poco a poco
più cresc.
S.T.
ten.
f
p
cresc.
f
sf
p
cresc.
sf
sf
sf


sf
dim.
mfz
mfz cresc.
fz
fz
f
f Ped.
sf
sf
sf
sf cresc.
sf
ffz p
sf
Cl. T.
fp legg.
p
Ped.
sf
p
Ped.
Ped.
p
cresc.
f
Ped.



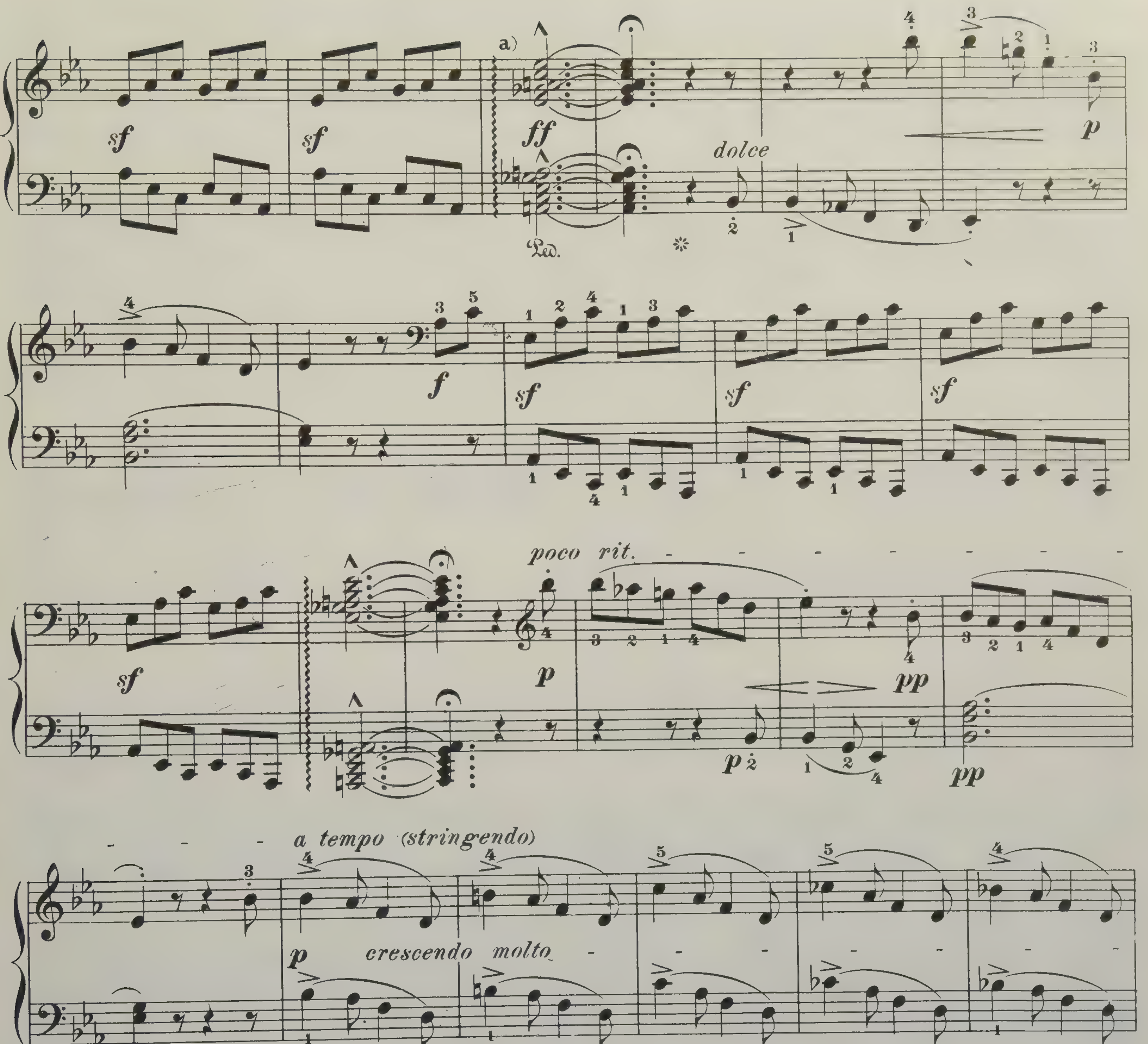
a) In the eight measures following, the right and left hands might be contrasted, the former playing lightly, the latter firmly; the interpretation of the Master's many humorous conceits must be left to the taste of the educated player, and may properly vary with the individual mood.

b) The *legato* and the quickly following *non legato* are expressly directed in the original. *Varietas delectat.*

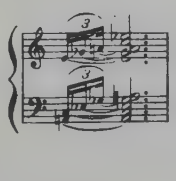


a) The player should carefully follow the variations in the thematic accompaniment (which should be studied by itself), according as the left hand crosses the right or stays in its natural position.

b) In case the left hand is unable to execute the sudden long leap back to the bass side without prejudice to distinctness or to the smoothness of the movement, the right hand may take the "ticklish" last eighth-note, in this wise:



a) As the arpeggio'd chord must sound, above all things, very loud and penetrative, the following execution with both hands at once is recommended:

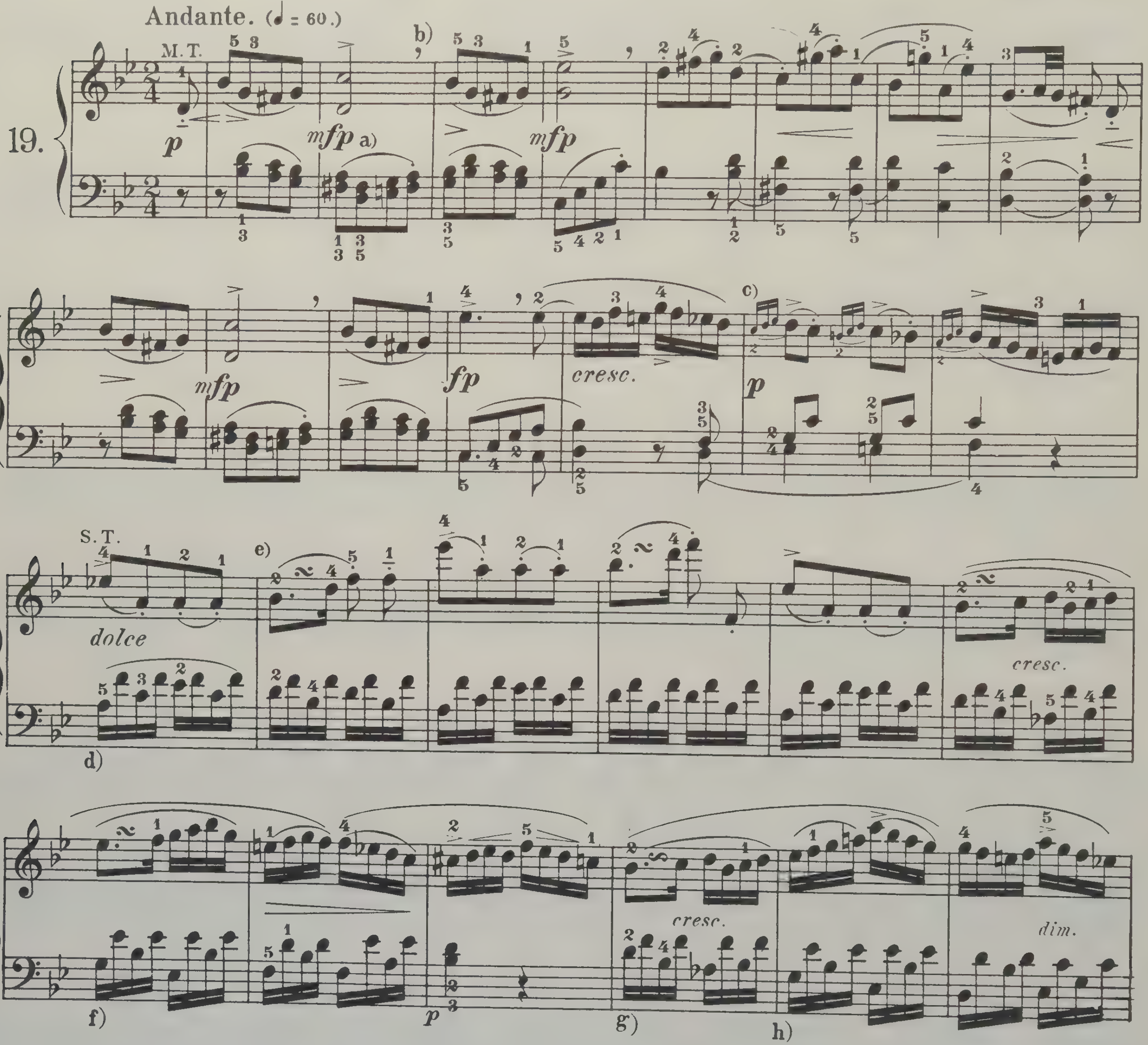


Two easy Sonatas.

Op. 49, Nº 1.

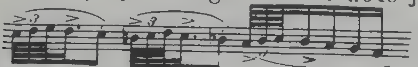
Abbreviations: M. T., signifies Main Theme; S. T., Sub Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode; App., Appendix.

L. van BEETHOVEN.

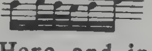


a) *mfp* signifies: the first note *mf*, the following ones *p*.

b) With the comma we indicate places where the player must perceptibly mark the end of a rhythmic group or section, by lifting the last note just before its time-value expires, although the composer wrote no rest.

c) 

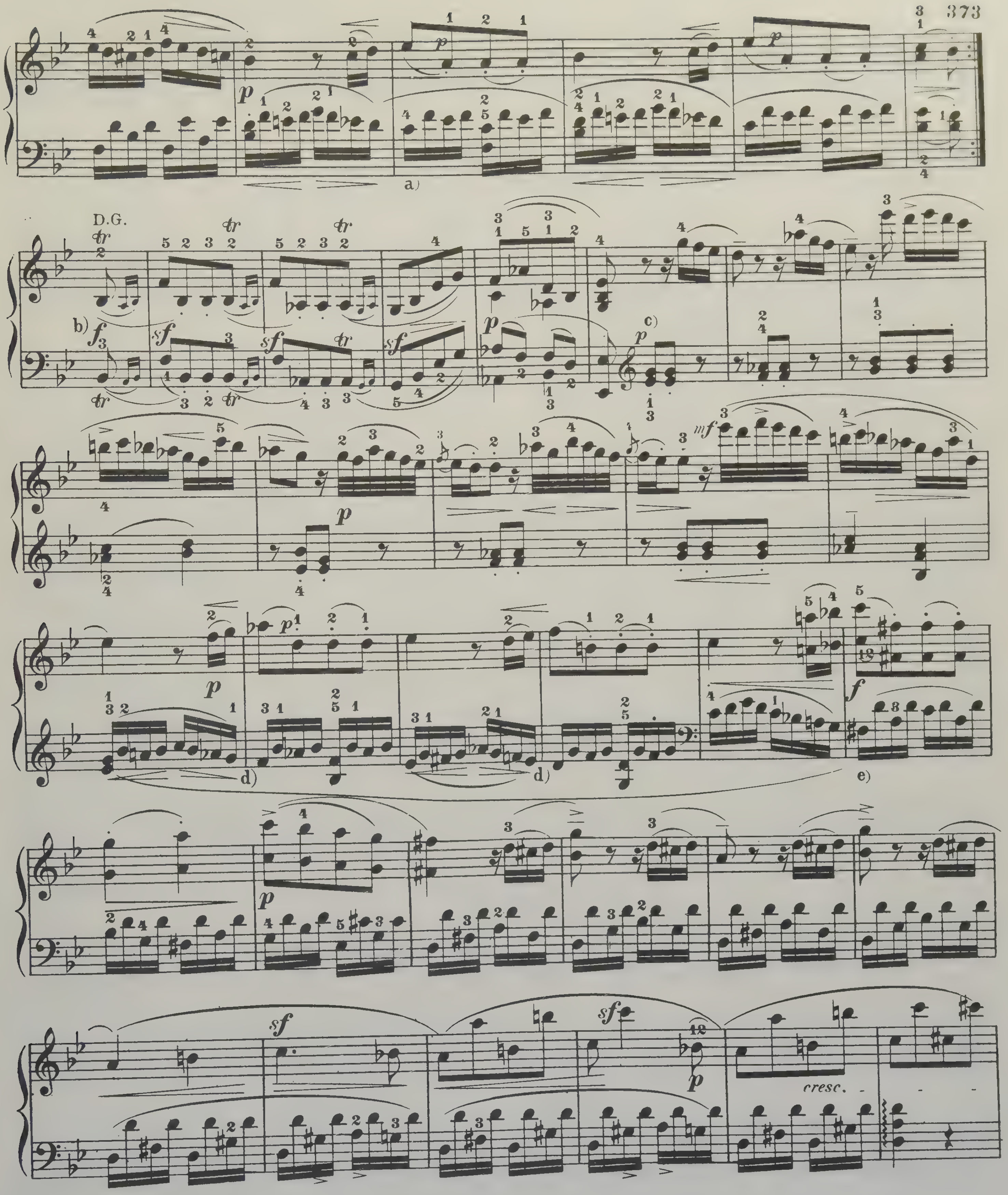
d) The left hand more subdued than the right, but still accenting the first of each pair of 16th-notes (i. e.: the bass notes proper) somewhat more than the second.

e) 

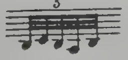
f) Here and in the next measure the left hand should accent only the first note in each group of 16th-notes somewhat more than the others, but in all cases less than the soprano.

g) As at d.)

h) In these three measures as at f.)



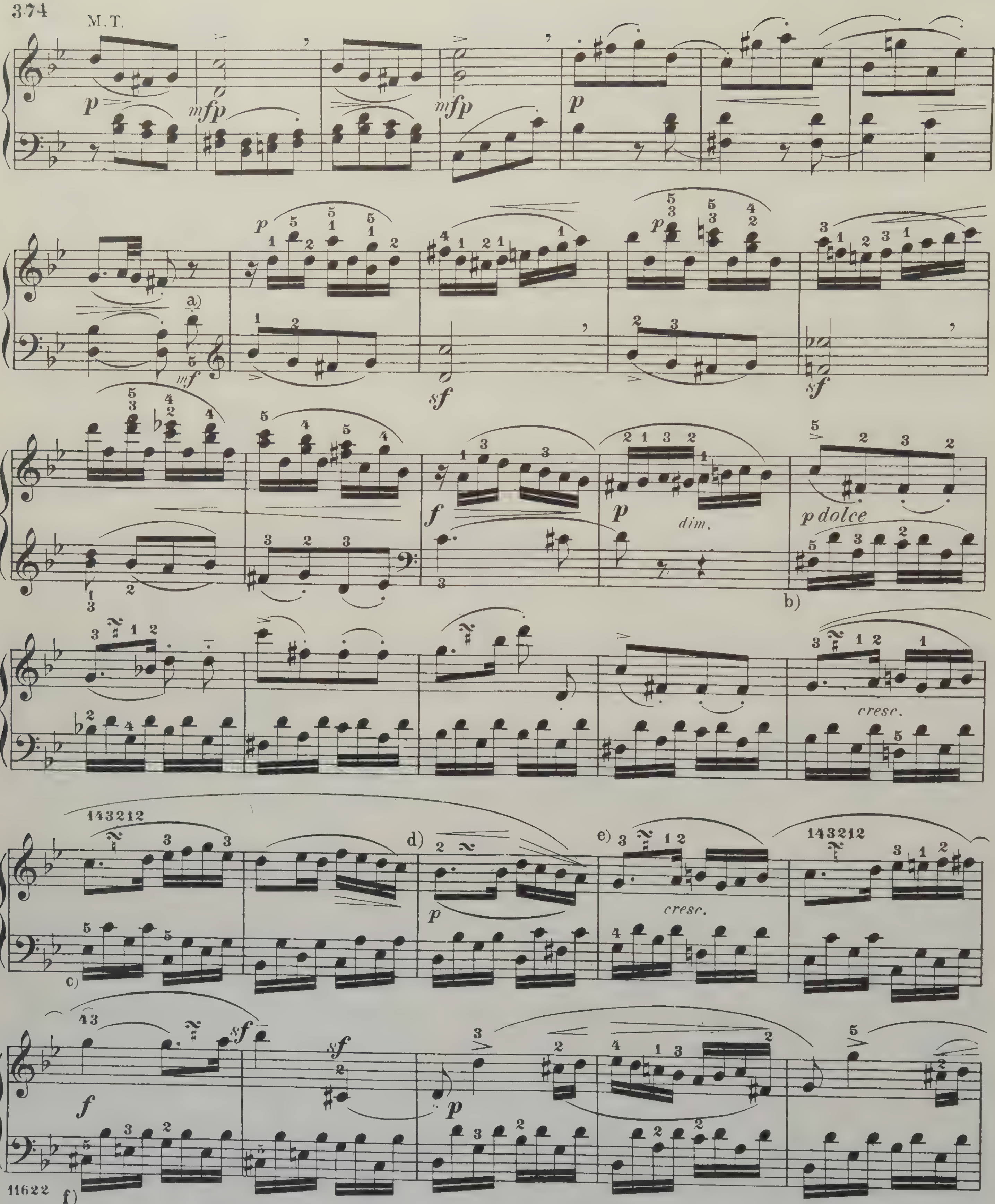
a) As at (f) on the preceding Page

b) 

c) The left hand here again more subdued than the right.

d) As at (a).

e) In these twelve measures the first and third notes in each group of 16th notes should be made somewhat more prominent than the other notes, yet always in subordination to the melody, excepting the tones marked >



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a) From here through the next 6 measures the left hand, having the melody, should predominate over the right, and, where it has 2 tones, chiefly accentuate the higher one.

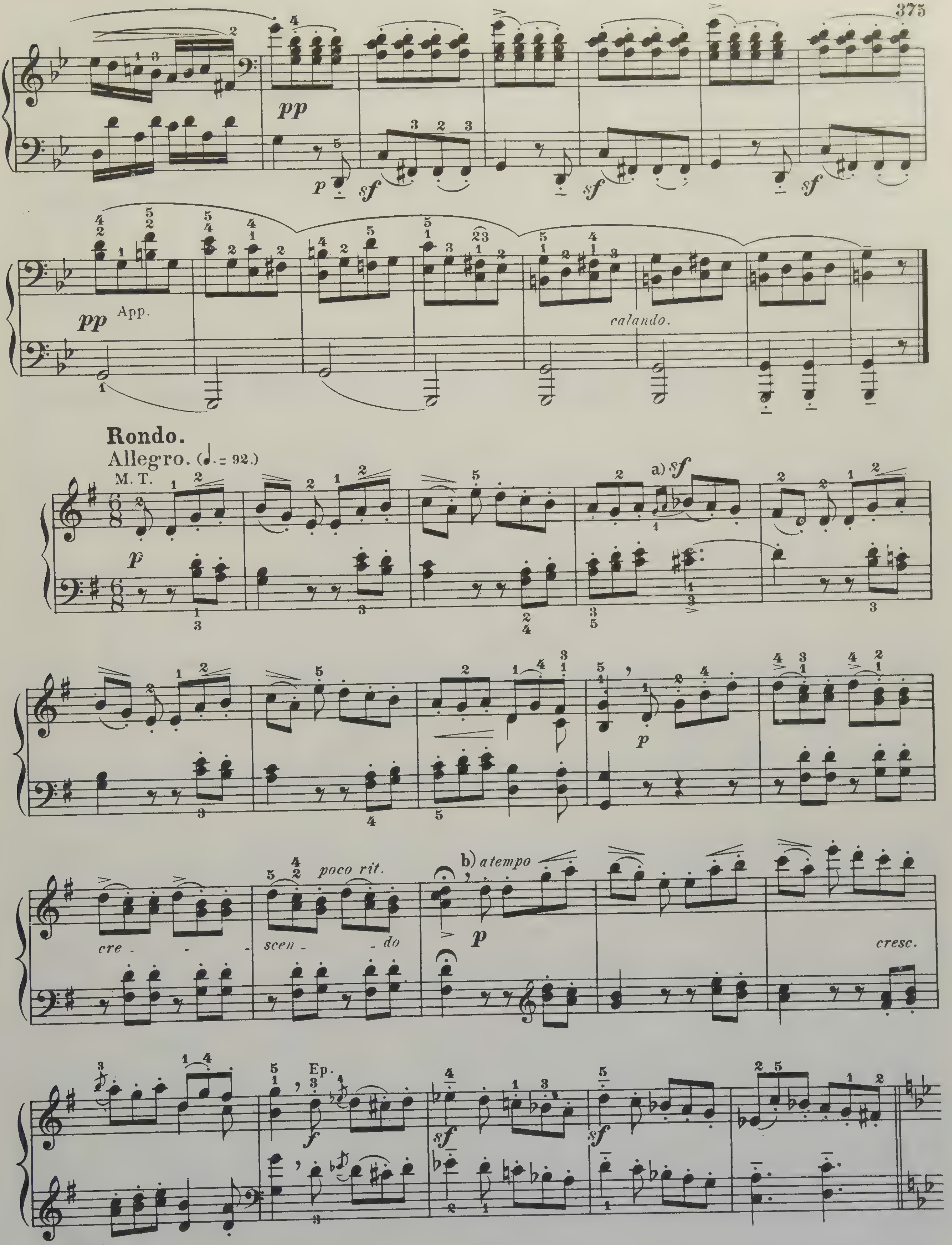
b) As on first Page.

c) The next 5 measures as on first Page.

d) Doubtless literally meant neither for nor for: but

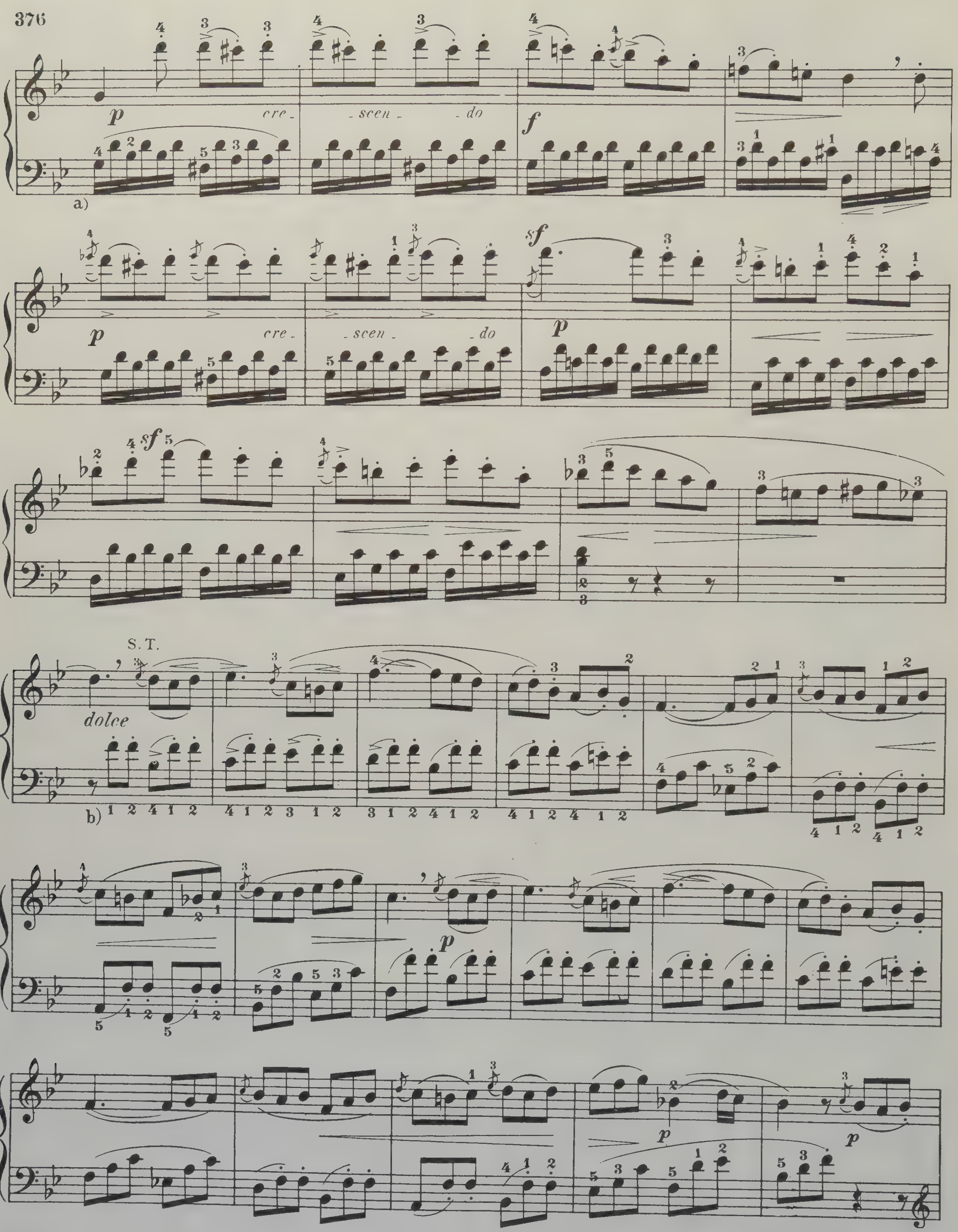
e) This and the following turns again as on first Page.

f) From here onward as on second Page.



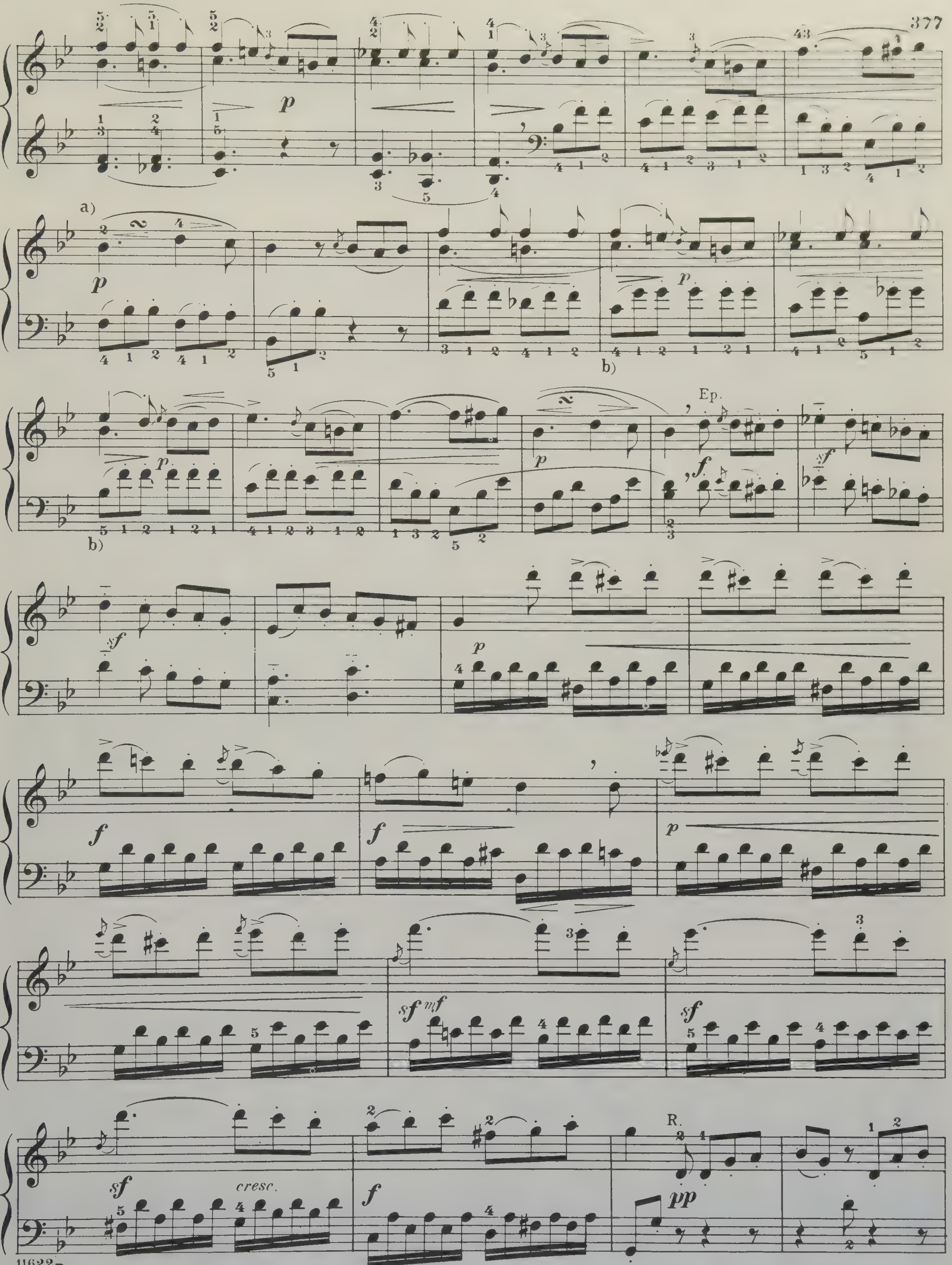
a)

b) Proceed only after a rest.

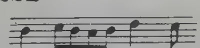


a) In these groups of 16th-notes, accent each first note slightly more than the 5 following, while subordinating all to the soprano. These same accented notes, too, (except in the fourth measure) should be held down during the second 16th-note.

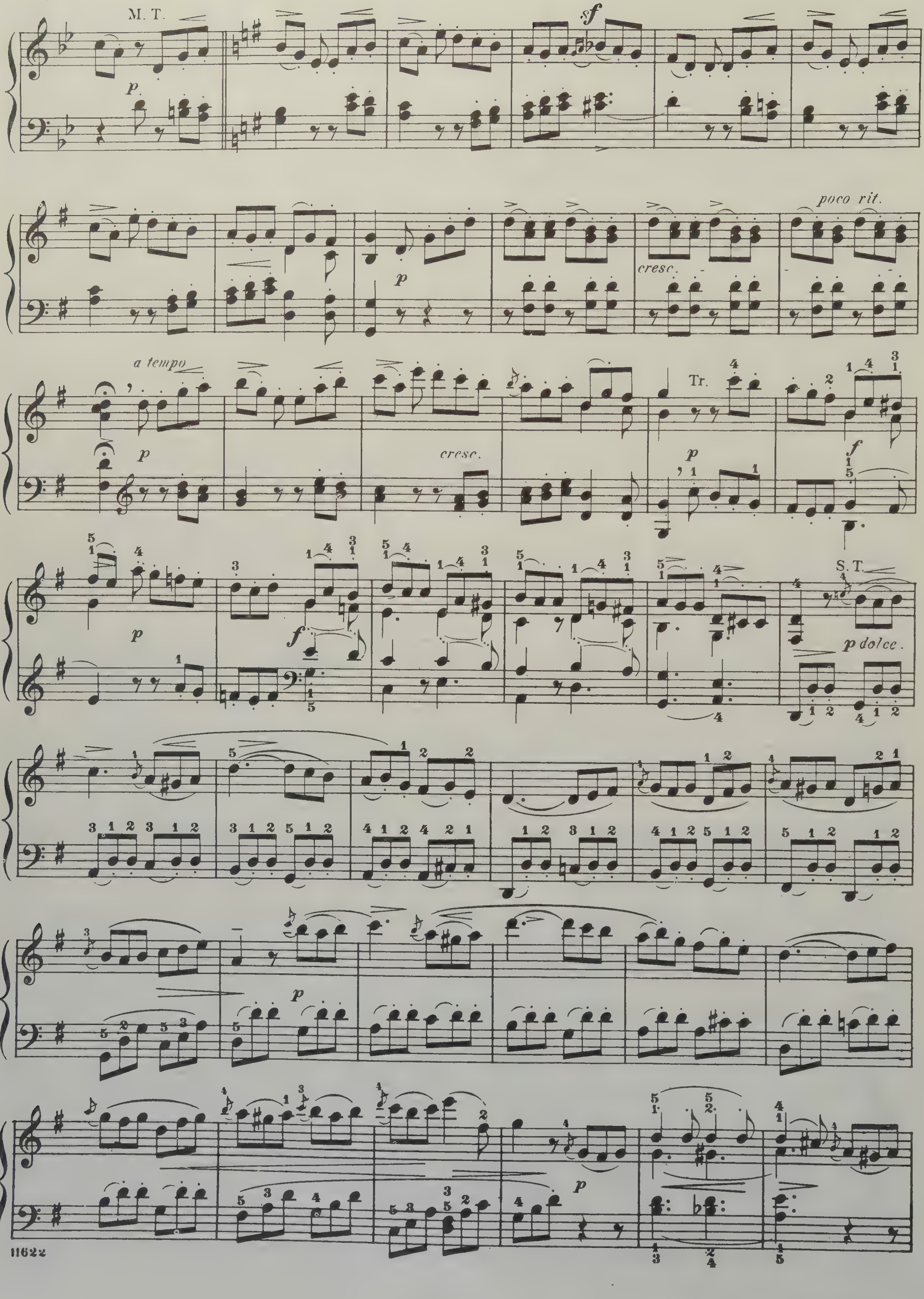
b) Also subordinate this accompaniment, but accent the first note of each triplet, as the bass note proper, a trifle more than the other two.

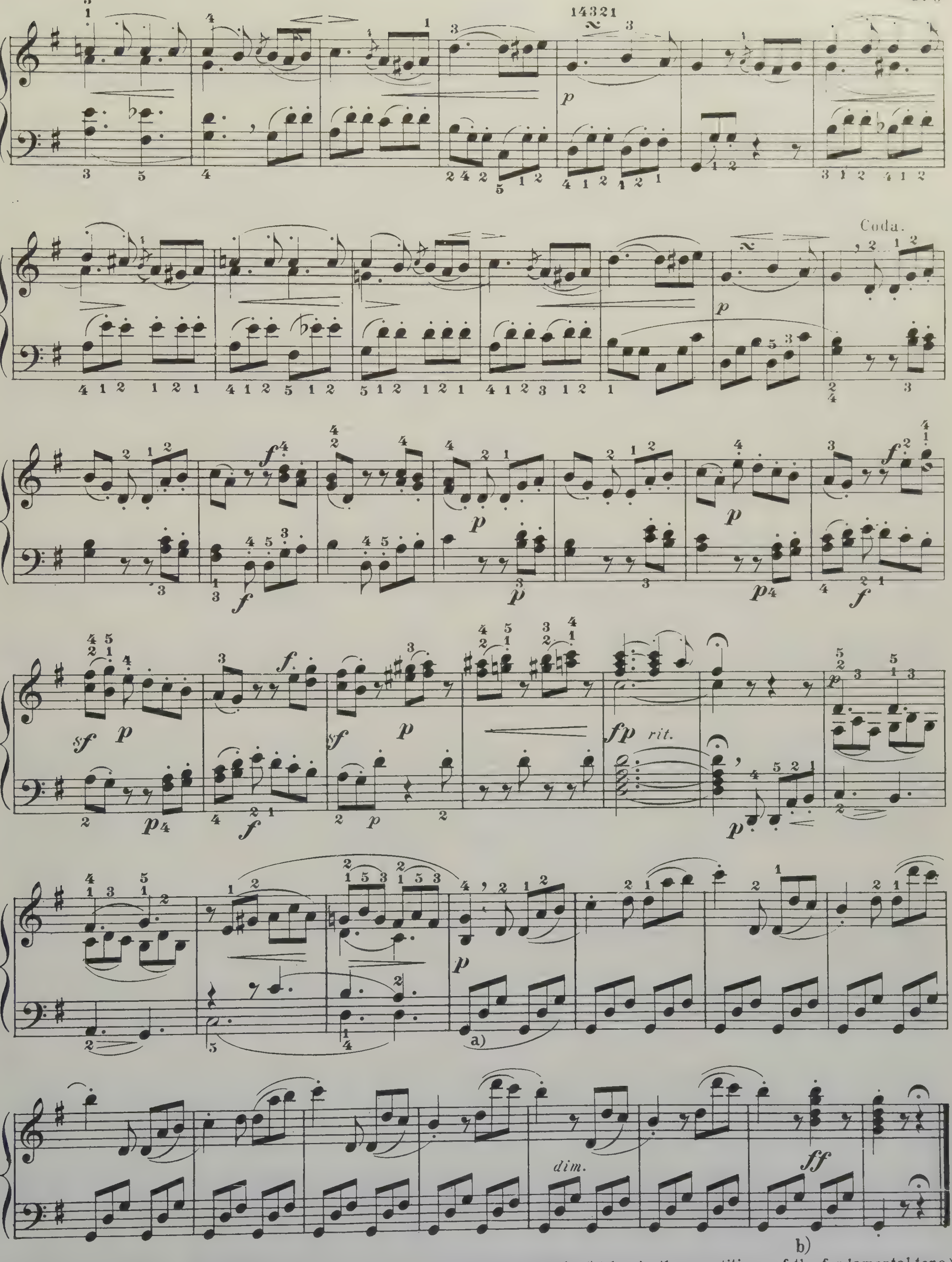


11622

a) 

b) Here, of course, only the first eighth-note in each measure should be accented.


M. T.
p
sf
p
cresc.
poco rit.
a tempo
p
cresc.
Tr.
p
f
p
f
S. T.
p dolce.
p
p



a) From here up to the *ff* discreetly subordinate the left hand throughout (also in the repetitions of the fundamental tone.)

b) Let the *ff* enter abruptly with the fourth eighth-note, without any previous *crescendo.*

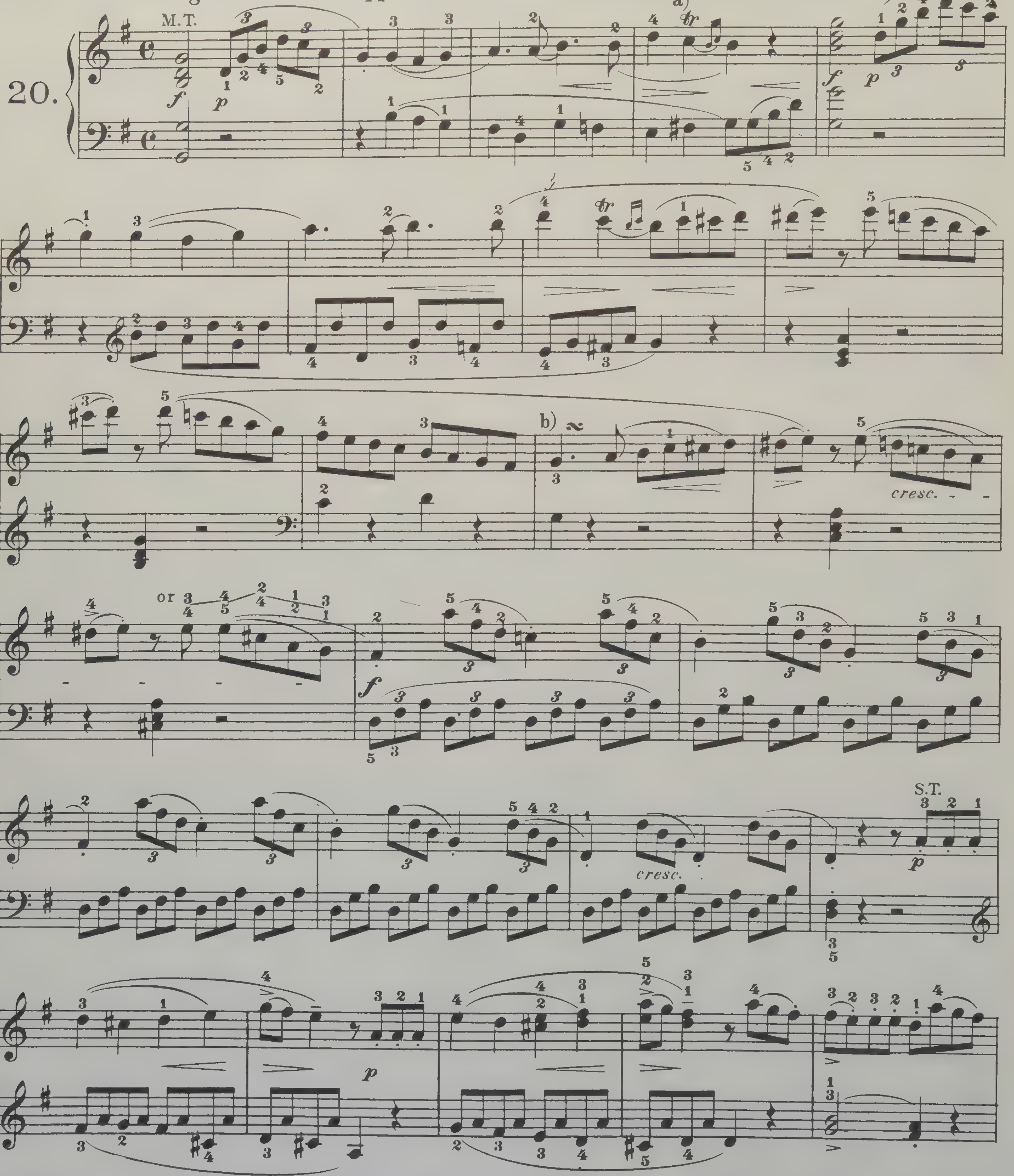
Two easy Sonatas.

Op. 49, Nº 2.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl. T., Closing Theme; D.G., Development-Group; R., Return; Tr., Transition; Md. T. Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

Allegro ma non troppo. (♩ = 132.)



a) or easier: b)

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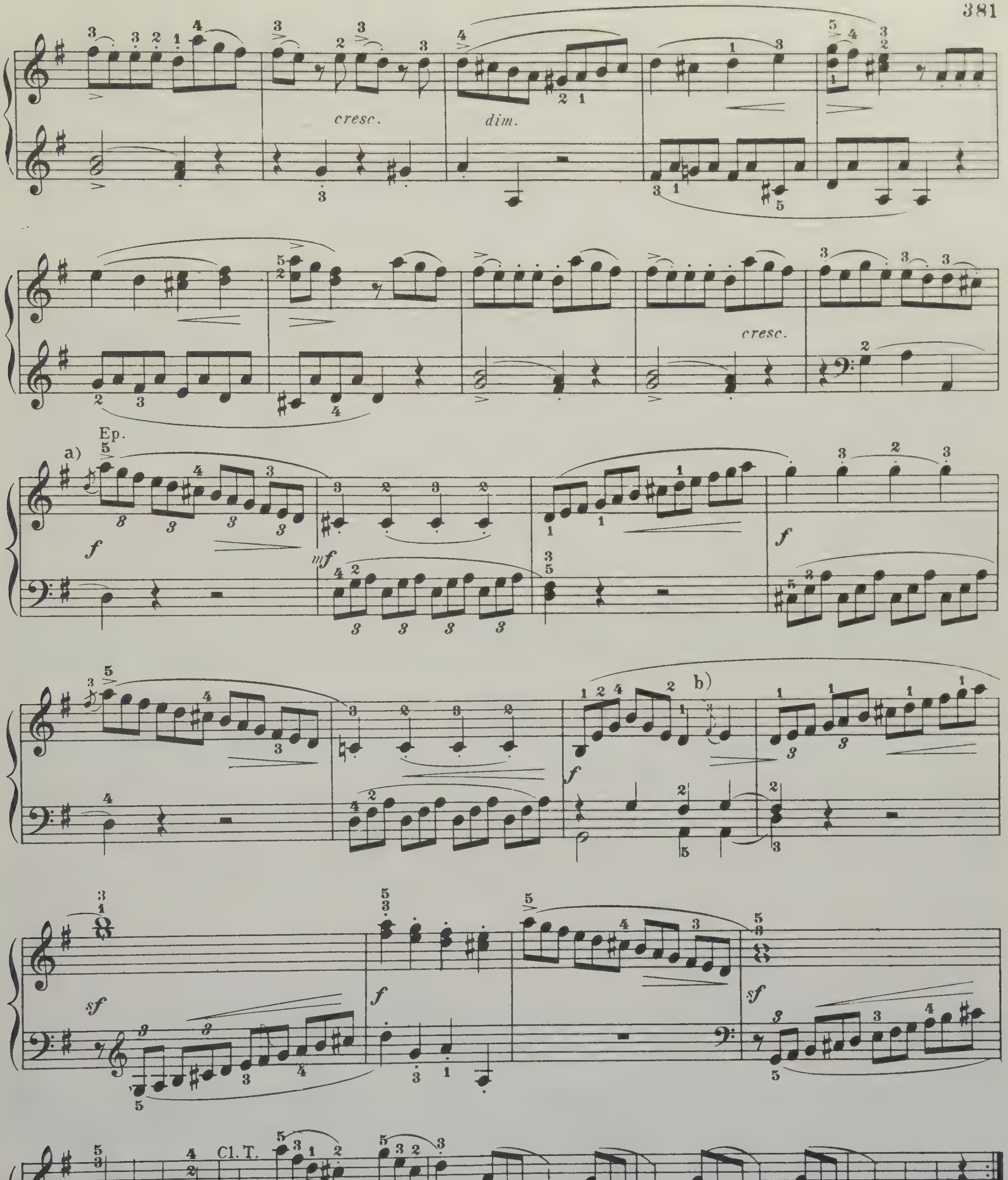
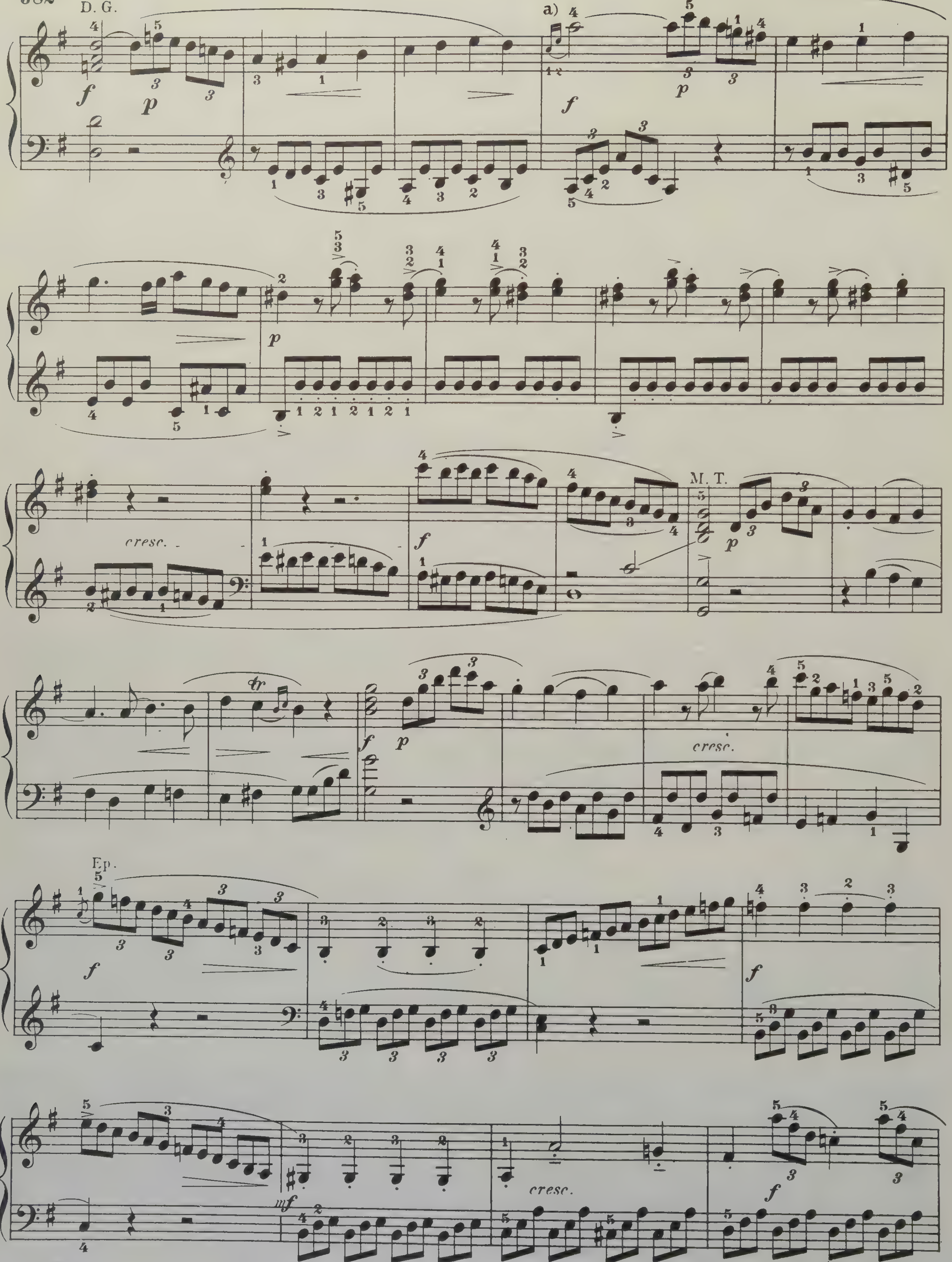
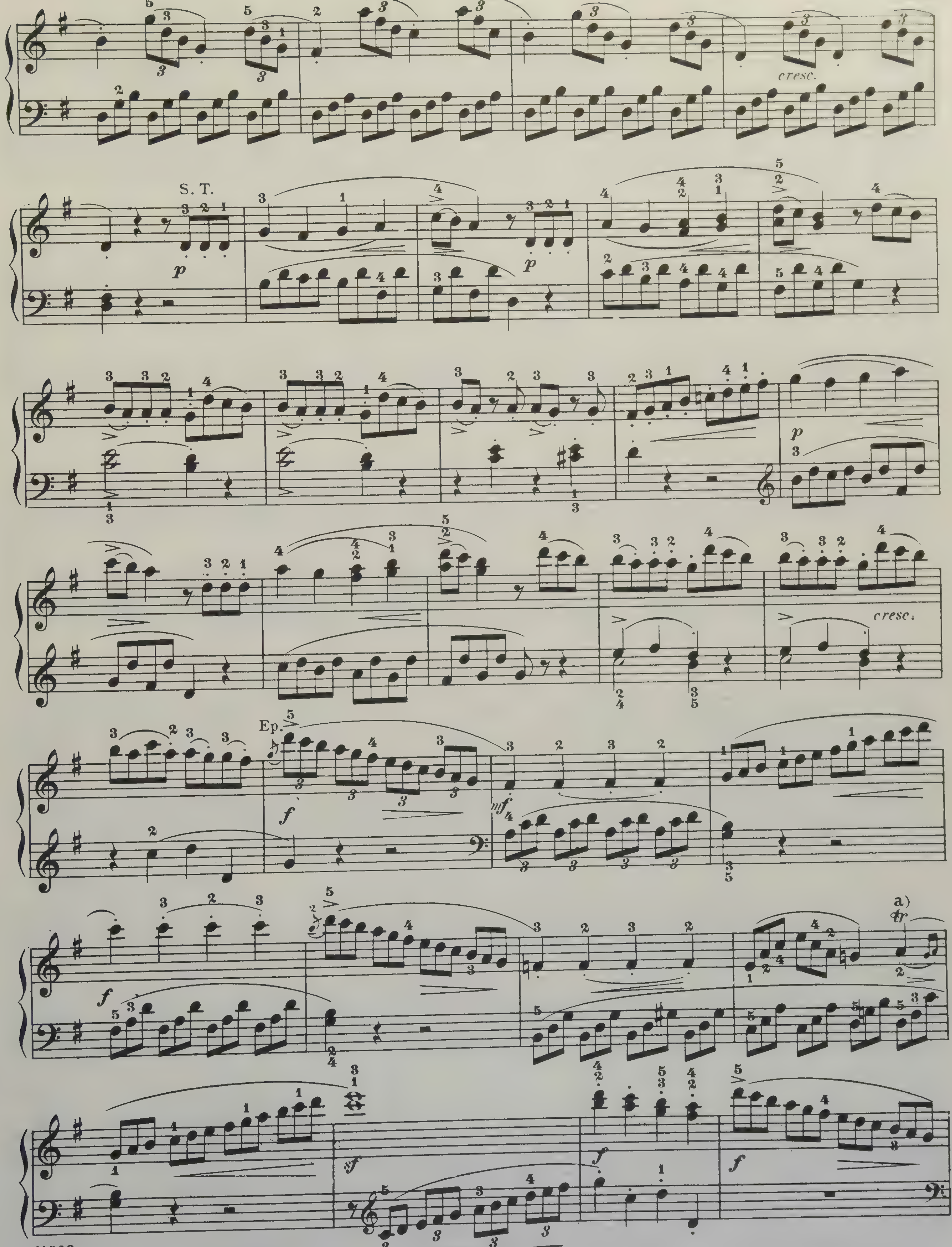


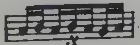
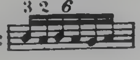
a) Strike all short appoggiaturas on the beat, simultaneously with the accompaniment-note.

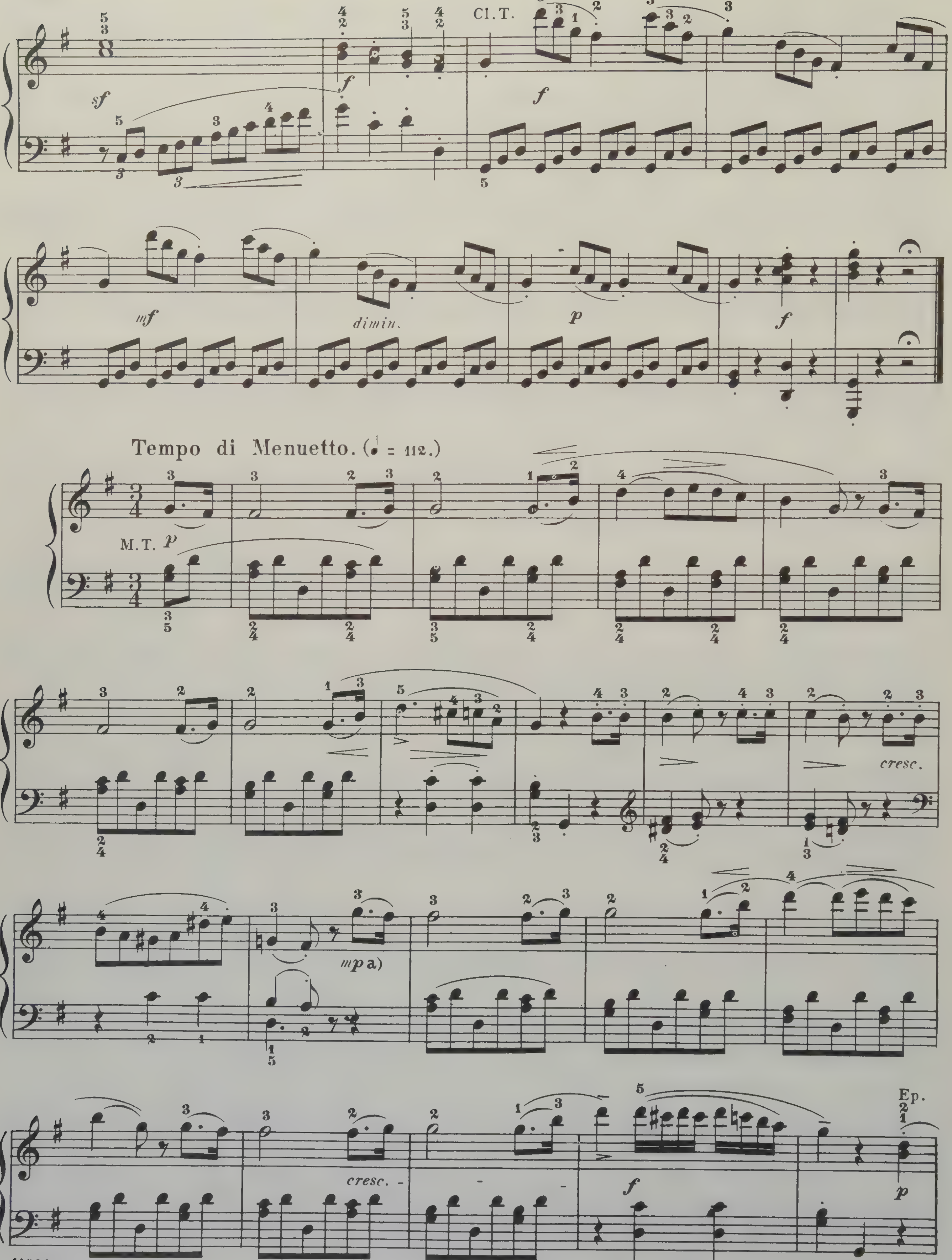
b) F♯ should be executed as a long, accented appoggiatura:



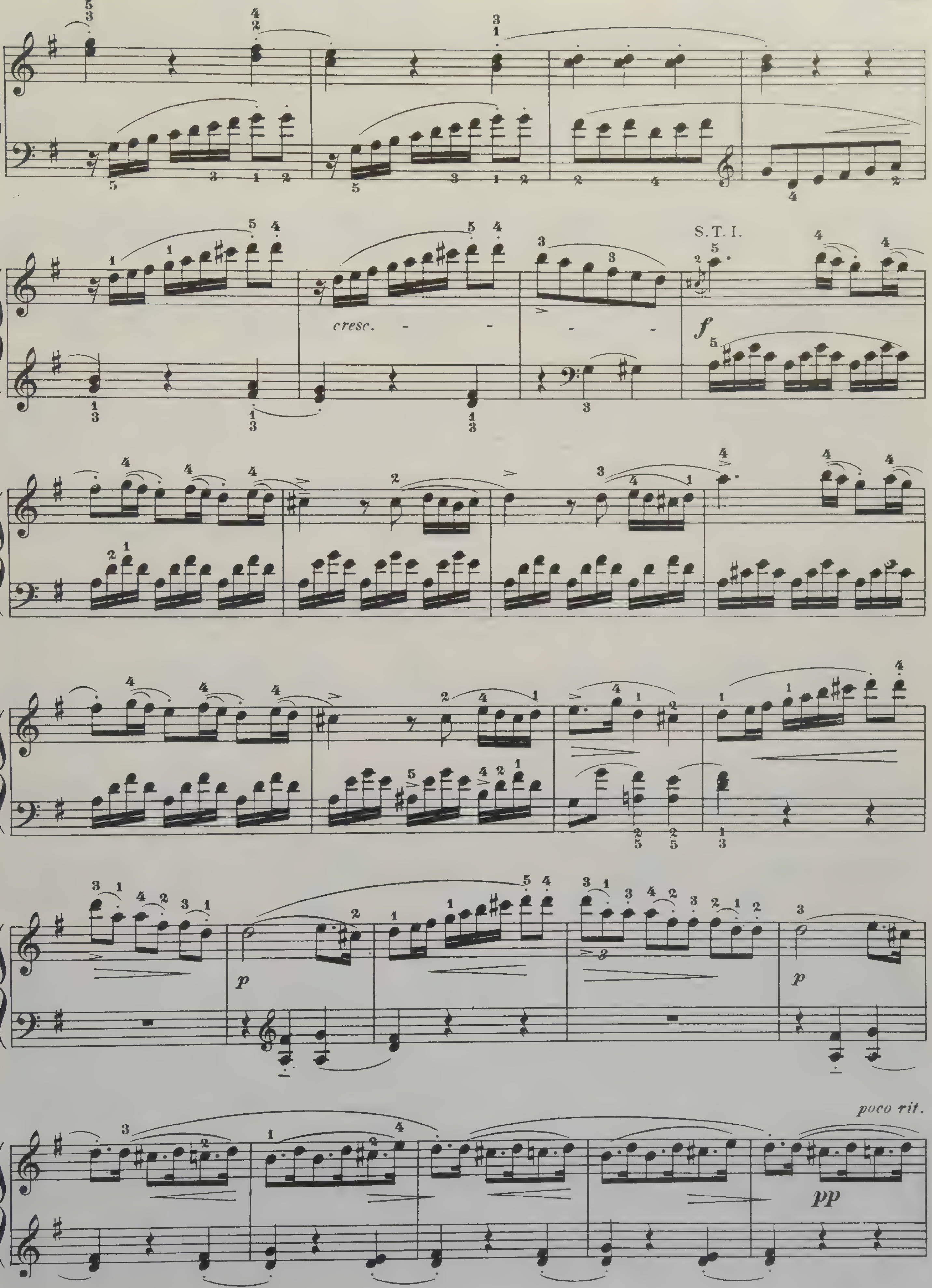
a)

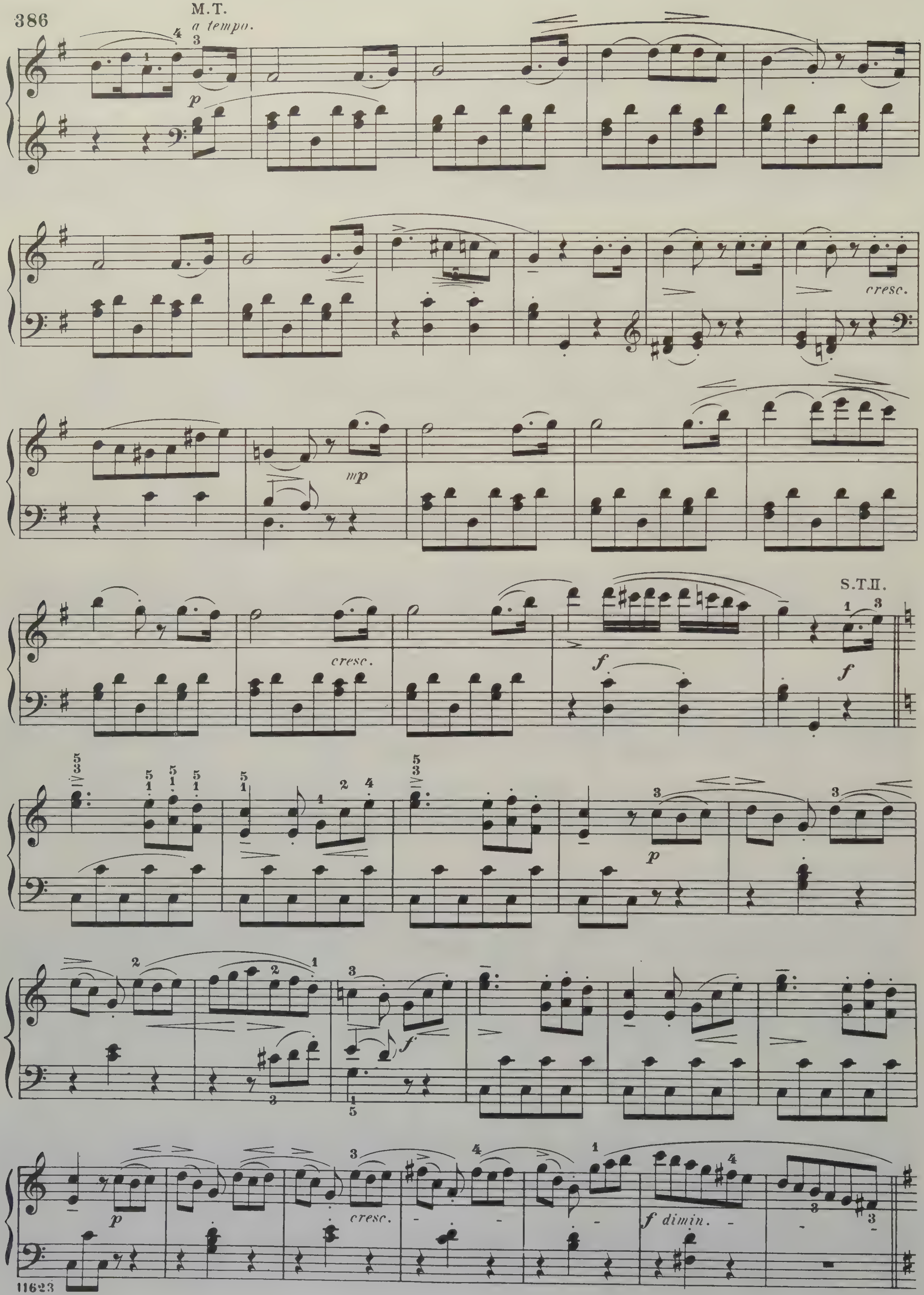


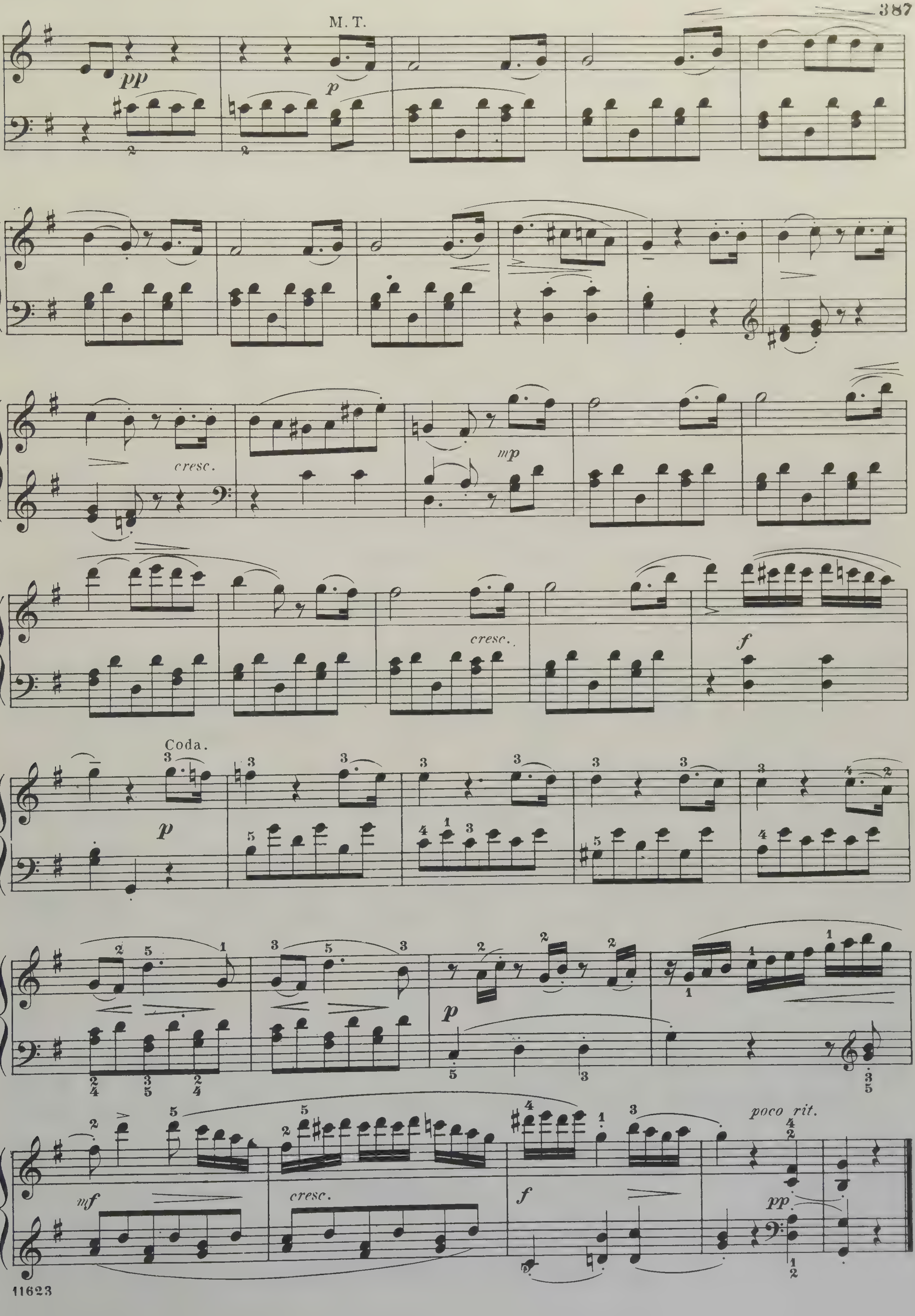
a)  easier: 



a) *mp* (*mezzo piano,* moderately soft) signifies a degree of tone-power midway between *p* and *mf*.


S.T.I.
cresc.
poco rit.


M.T.
a tempo.
p
cresc.
mp
cresc.
f
S.T.II.
f
p
f
p
cresc.
f dimin.


M. T.
pp
p
cresc.
mp
cresc.
f
Coda.
p
p
mf
cresc.
f
poco rit.
pp

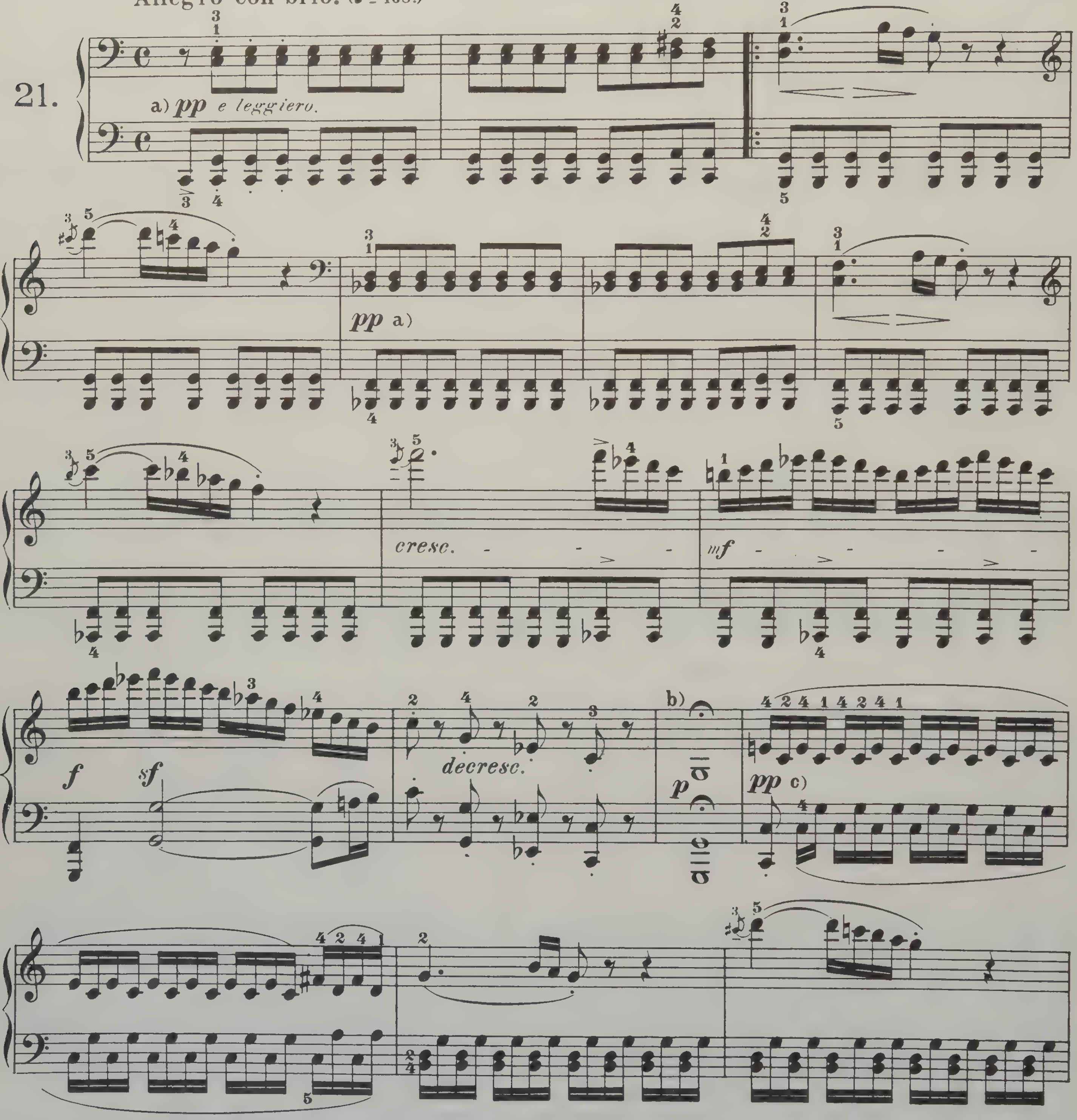
SONATA.

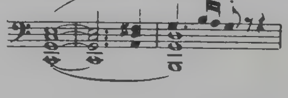
Op. 53.

To Count von WALDSTEIN.

L. van BEETHOVEN.

Allegro con brio. (𝅗𝅥 = 168.)



a) While giving extreme distinctness and evenness to the eighth-note strokes, avoid laying stress on the metrical measure-accents, letting the melodic content of the strain  appear, as it were, merely as if in strong vibration.

b) Prolong the hold through two full measures.

c) See Note a) on next page.

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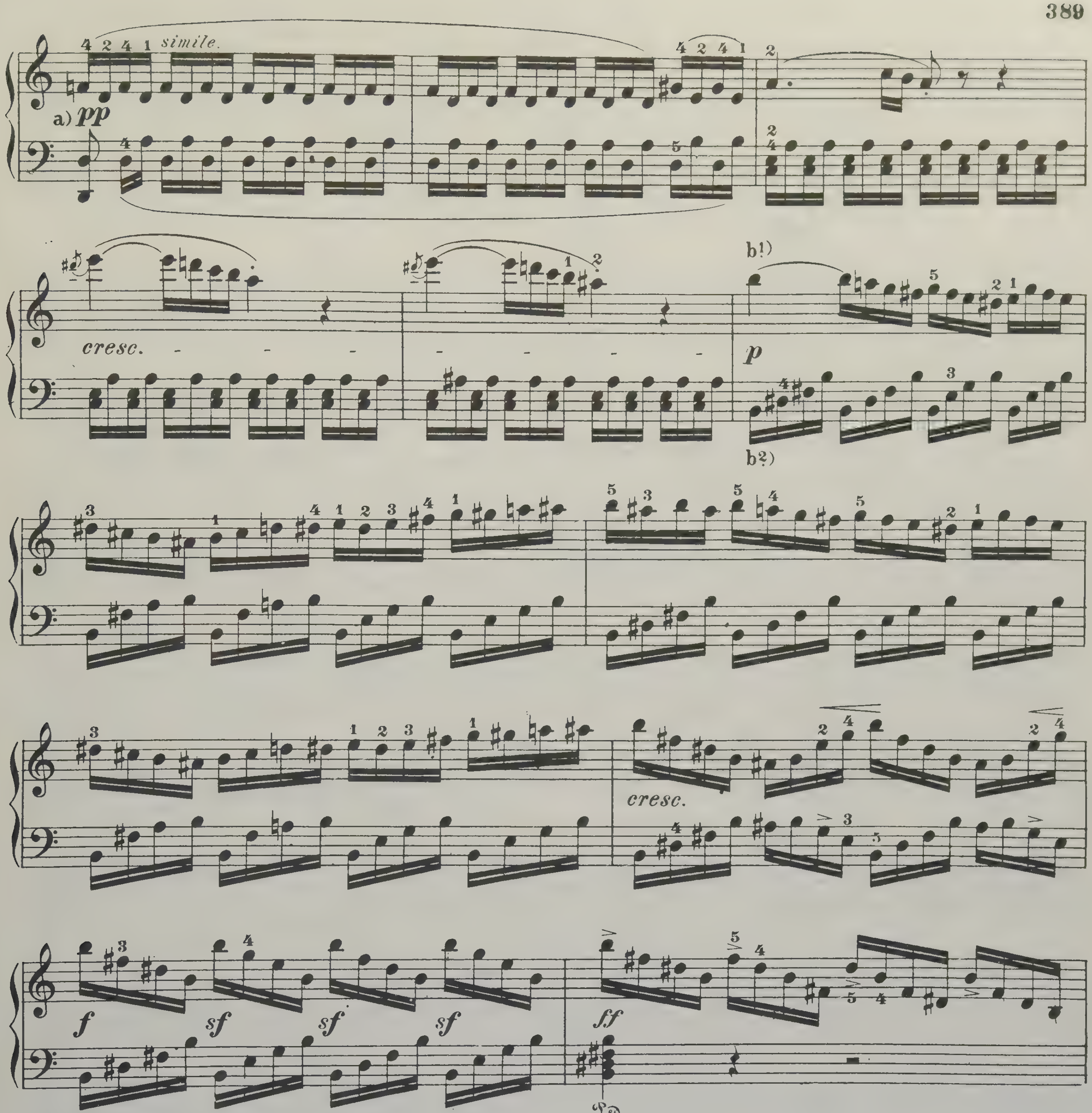
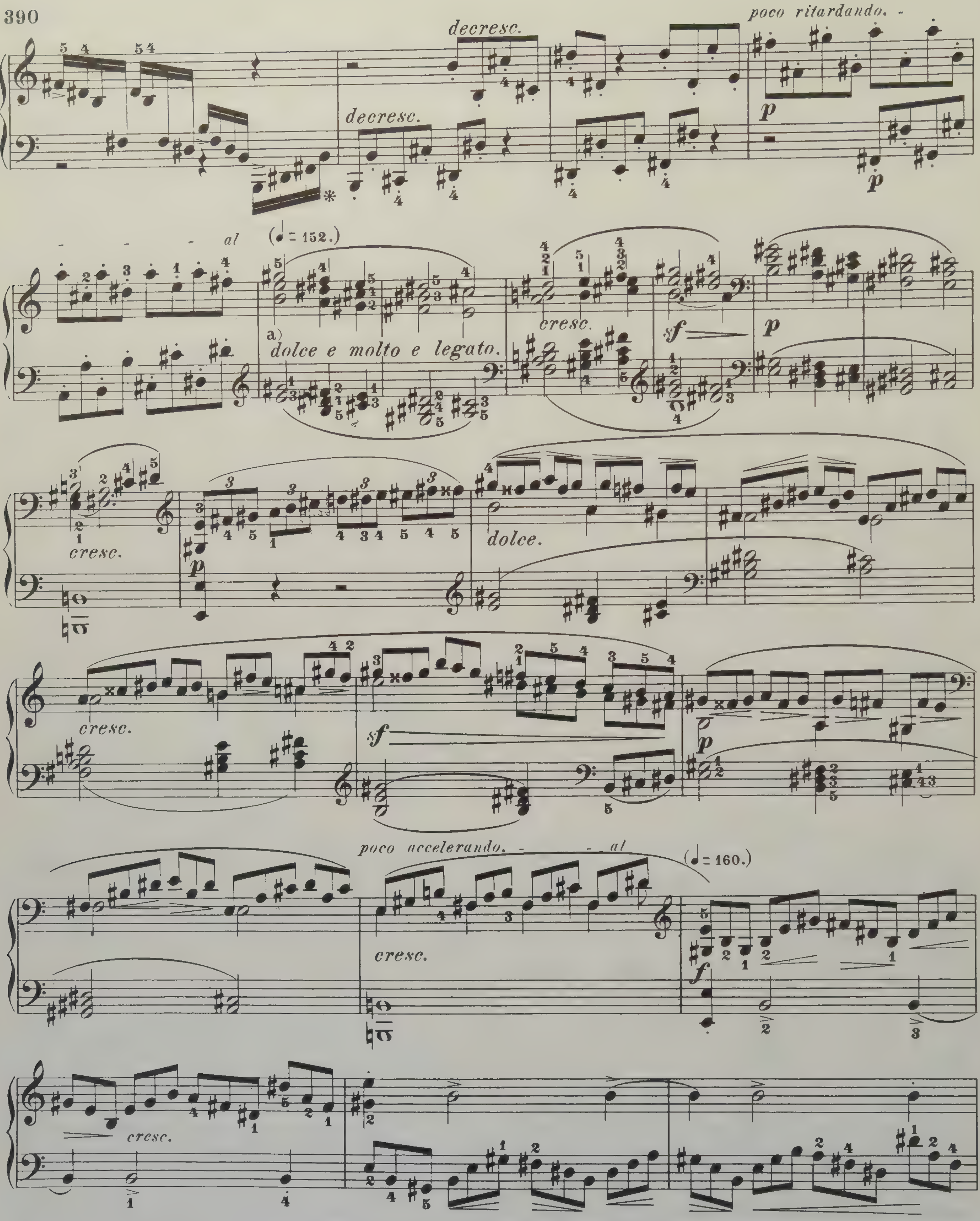


11624

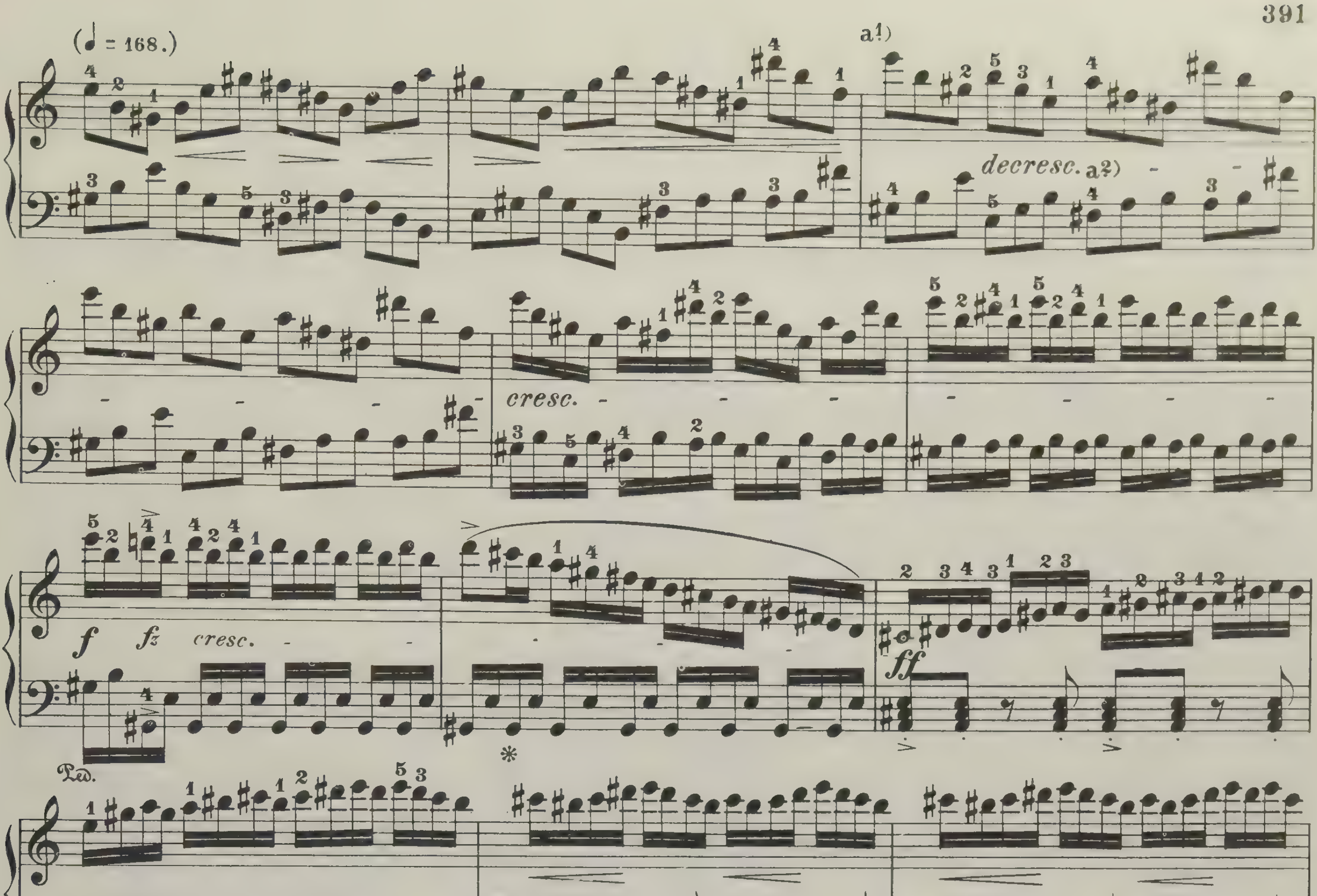
a) The change of fingers marked here for the right hand promotes a close, unbroken continuity in the execution of the tremolo-beats, which, on the one hand, must not exceed the rate of 16th-notes, and, on the other, must not accentuate the strong beat of the measure (compare Note a) on preceding page).

b1) The entrance of the *piano* must by no means (as certain practical musicians opine) be led up to (technically facilitated) by interpolating a *decrescendo* in the last quarter of the preceding measure. The nuance of execution "*cresc.* ***p***" in all imaginable gradations is so essentially peculiar to the Master's style, that its arbitrary or defective interpretation must be emphatically designated as a gross offence against the spirit of his works. As its artistic interpretation requires, however, not merely perfect control of the fingers, but likewise a full and robust development of the capacity to hold in check the amateurish impulse of musical excitation – which urges onward, more especially in a prolonged *crescendo,* to a climax in *forte,* – by a conscious, and, therefore, ever-mindful anticipation of what is yet to come, this point is commended to the attention of the "thinking" pianist for very special study. The Editor will frequently recur to this matter, yet thinks it necessary to observe in this connection, that even in many of Mozart's instrumental compositions, particularly those of a passionate cast, the above expression-mark plays a prominent part, though less so than in Beethoven.

b2) In the first four measures the bass note B is to be accented only at the beginning of the first and third measure; in meas. 5, both times; in meas. 6, on each beat. The mode of execution might be indicated by "*non troppo legato.*"



a) The second subject (the "cantilena") calls for a quieter movement than the first — one which, in measure 9, with its expressive figuration of the soprano, may broaden to the characteristic freedom of the *rubato*, of course "without any exaggeration." This latter also applies to the foregoing *ritardando*, and to the return to the original tempo (on next page).

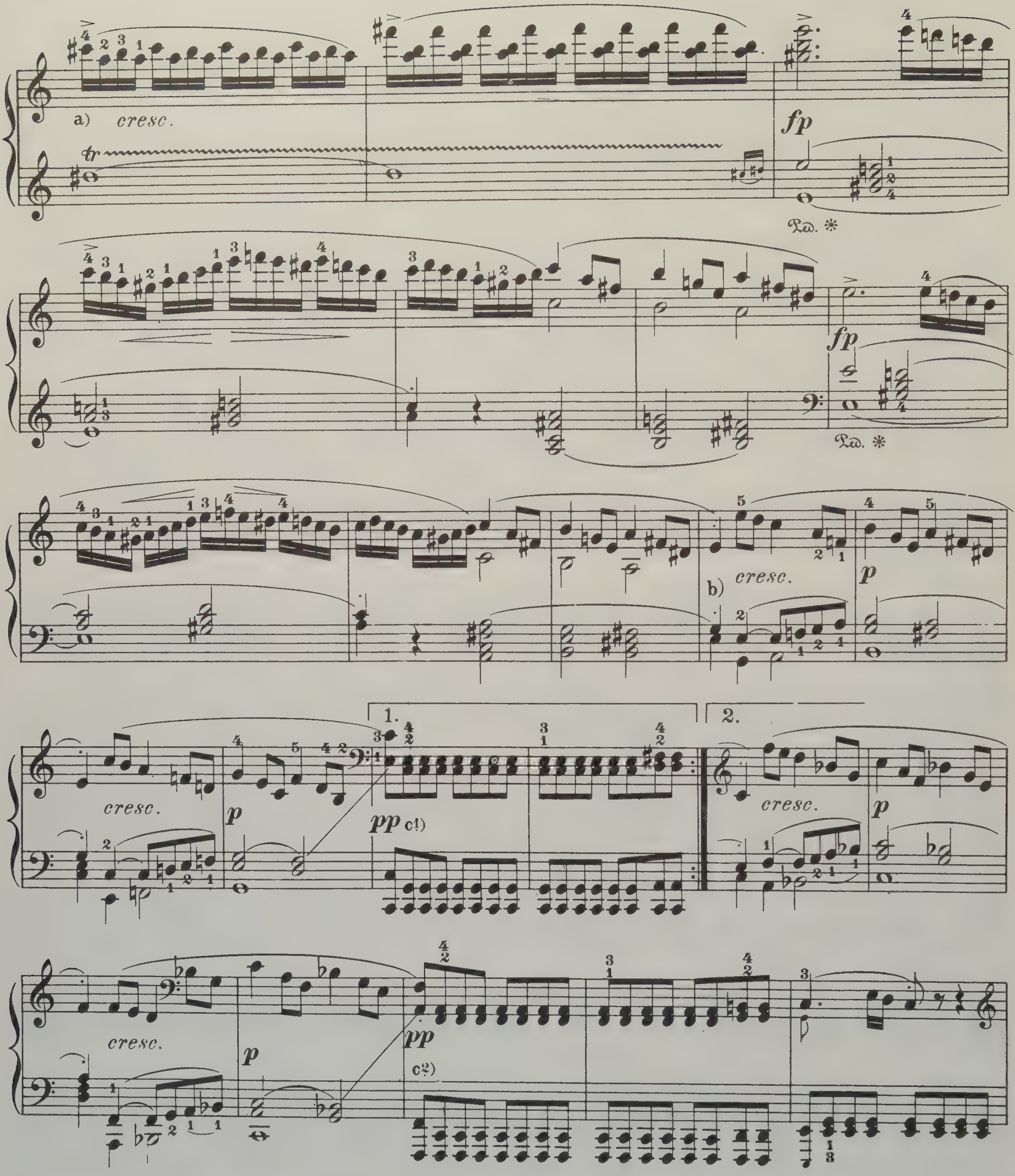


11624

a¹) The next-following 4 measures can be correctly played only when intelligent insight into this genuinely Beethovenish thematic work — "the Principle of Diminution" has been gained: etc:

a²) *Decrescendo* means *forte*, *crescendo* means *piano*. Let the player ever bear in mind this rule, which can not be more popularly formulated. One of the commonest and most intolerable of careless habits in playing is, to confound the signs indicative of a dynamic *progression* with those for a dynamic *state*, and thus, in facile anticipation of what should follow, to usher in a *crescendo* by thundering, and a *decrescendo* by whispering.

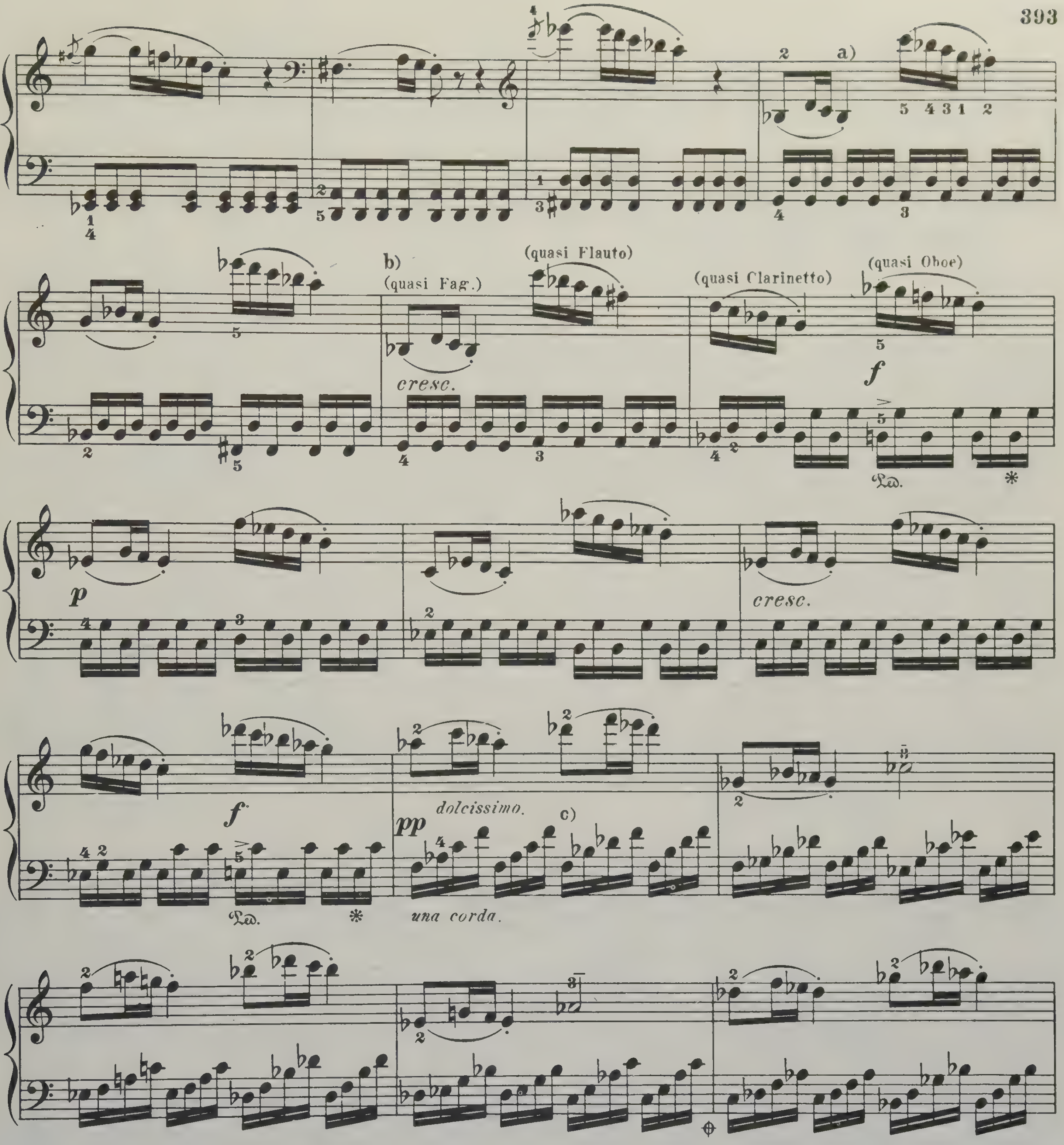
b) The *sforzato* on the first and fifth eighth-notes must, to be sure, take a violent accent, but the distinctness of the second and sixth should be unimpaired thereby; this can be compassed by lightness in the wrist-stroke.



a) The trill in the left hand commences on the auxiliary. Although trill-beats in 16th-notes will suffice, increased rapidity (to triplets of 16th-notes) in the second measure, combined with a *crescendo*, will render the close more brilliant.

b) Carefully observe the *"crescendo-piano"* Comp. Note b), on second Page.

c1) and c2) In case subjective feeling should have brought about, in the course of the preceding 4 or 8 measures, a retardation in the tempo (and this is by no means to be absolutely condemned), the player may utilize the first two measures of the returning principal subject to effect a skilful (i. e., imperceptible) re-acceleration.

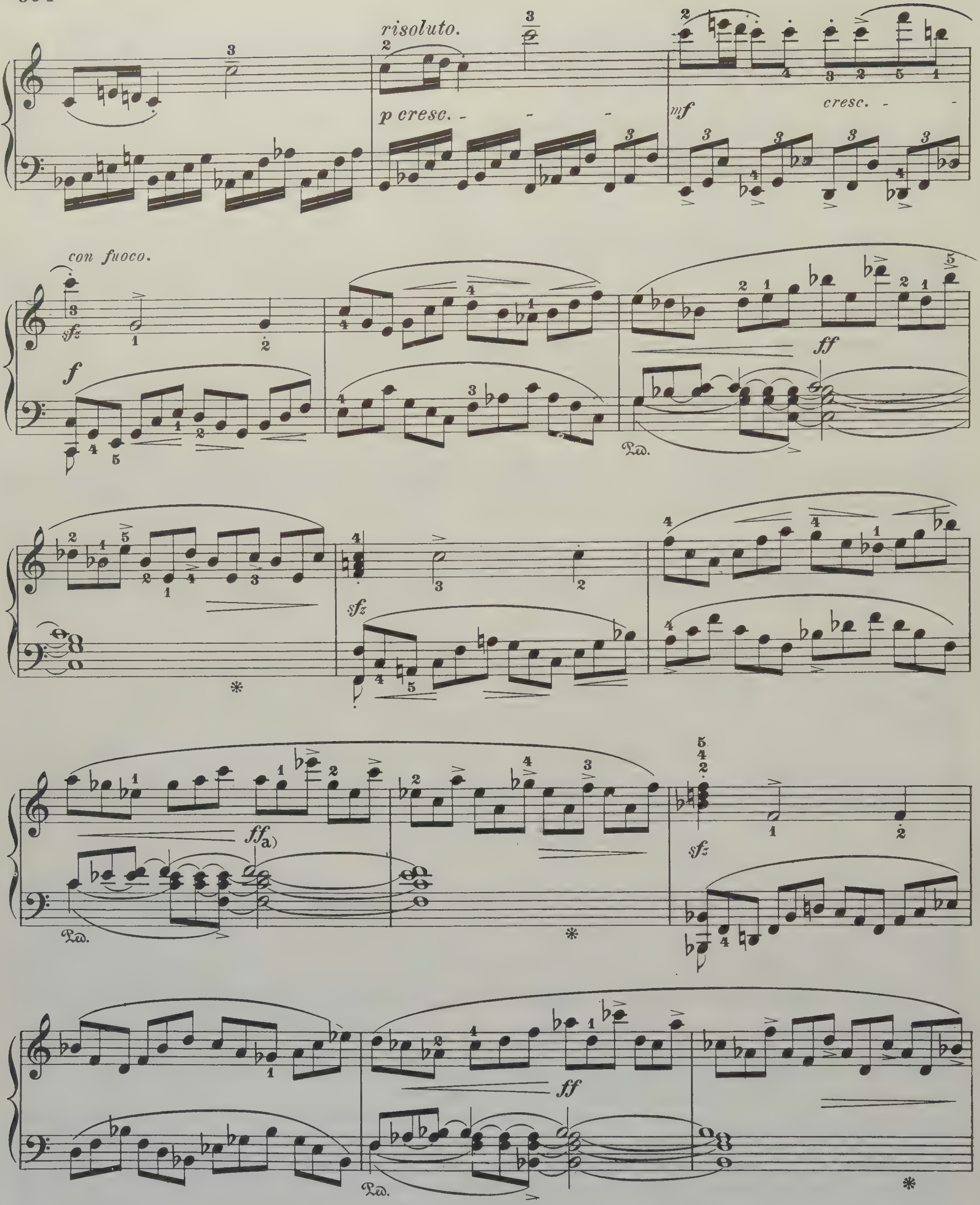


a) The *staccato* quarter-notes on the second and fourth beats have the actual time-value of eighth-notes. Hence all haste can be avoided in the leaps for the right hand.

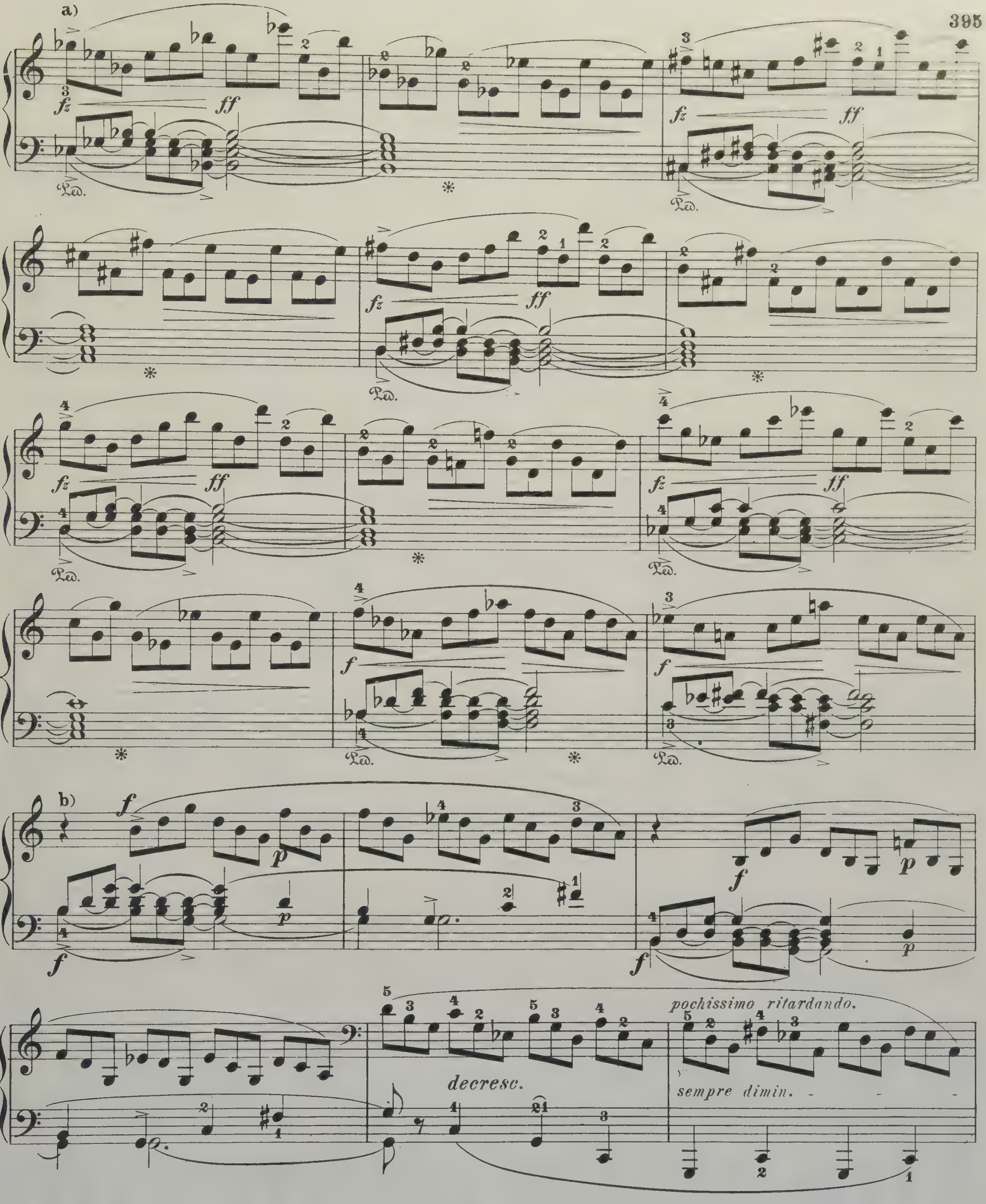
b) On the modern grand piano there are more modulations to be effected by touch than is generally supposed. A skilful player of delicate sensibility can, therefore, lend quite a variety of *coloris* to the several imitations in the following episode. Herein he will be assisted, more especially, by actively occupying his imagination with the timbres peculiar to the various wood-wind instruments. The Editor contents himself with the above hints in the music, leaving their employment, further application, and corresponding modification, to the grade of the player's musical development.

c) Do not be misled, on the strength of mistaken analogy, into choosing the wholly unauthorized variant:

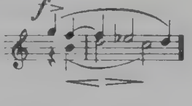
This chord of the sixth would sound very weak and flat.

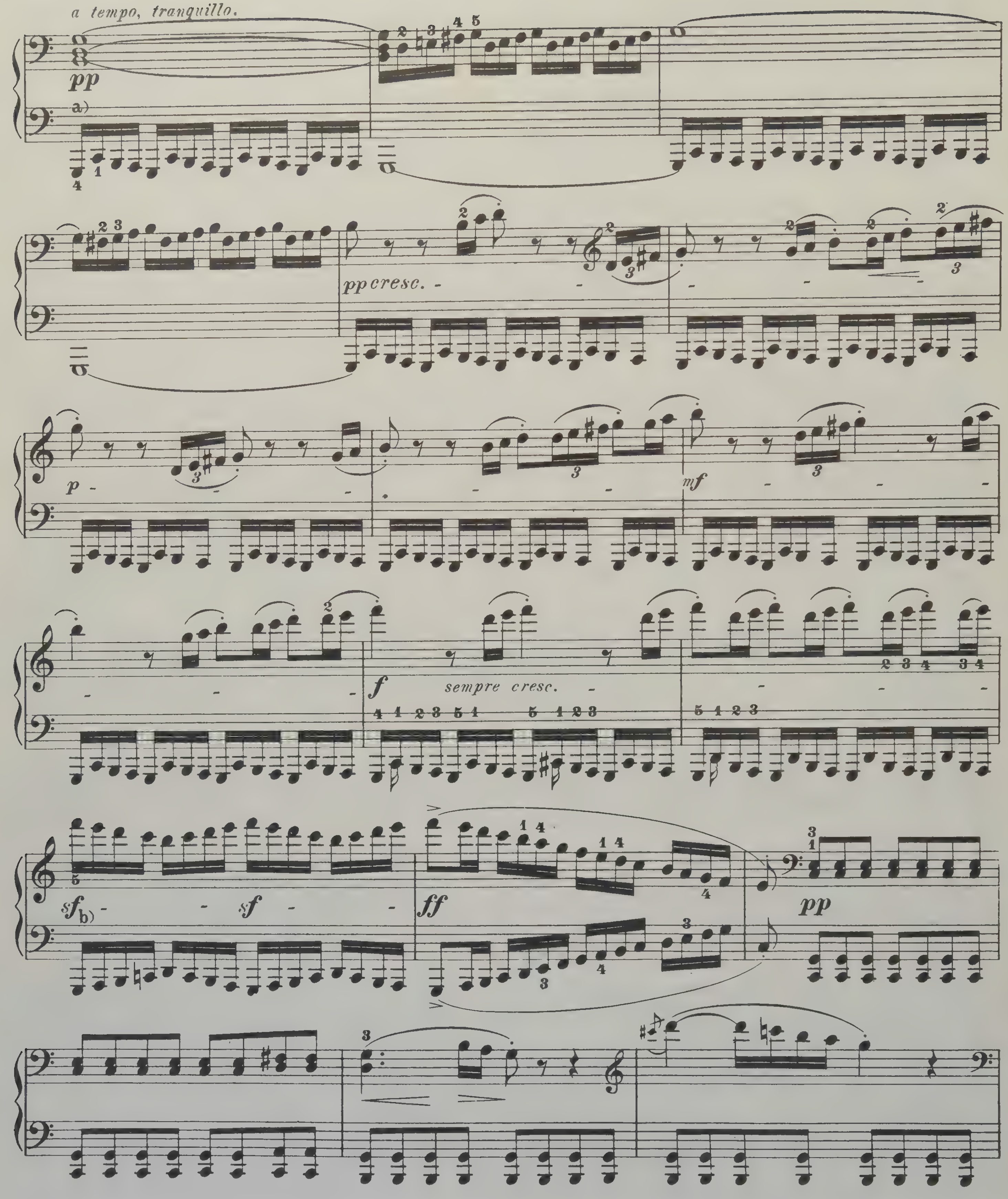


a) A change of the seventh "E♭" to the ninth "G♭," in affinity with the preceding and following parallel phrases, is inadmissible. Beethoven is fond of such variants, and the plea, that the narrow limits of the keyboard — then reaching only about to f³ — might have occasioned him to make this modification, is variously refuted in the course of this sonata.



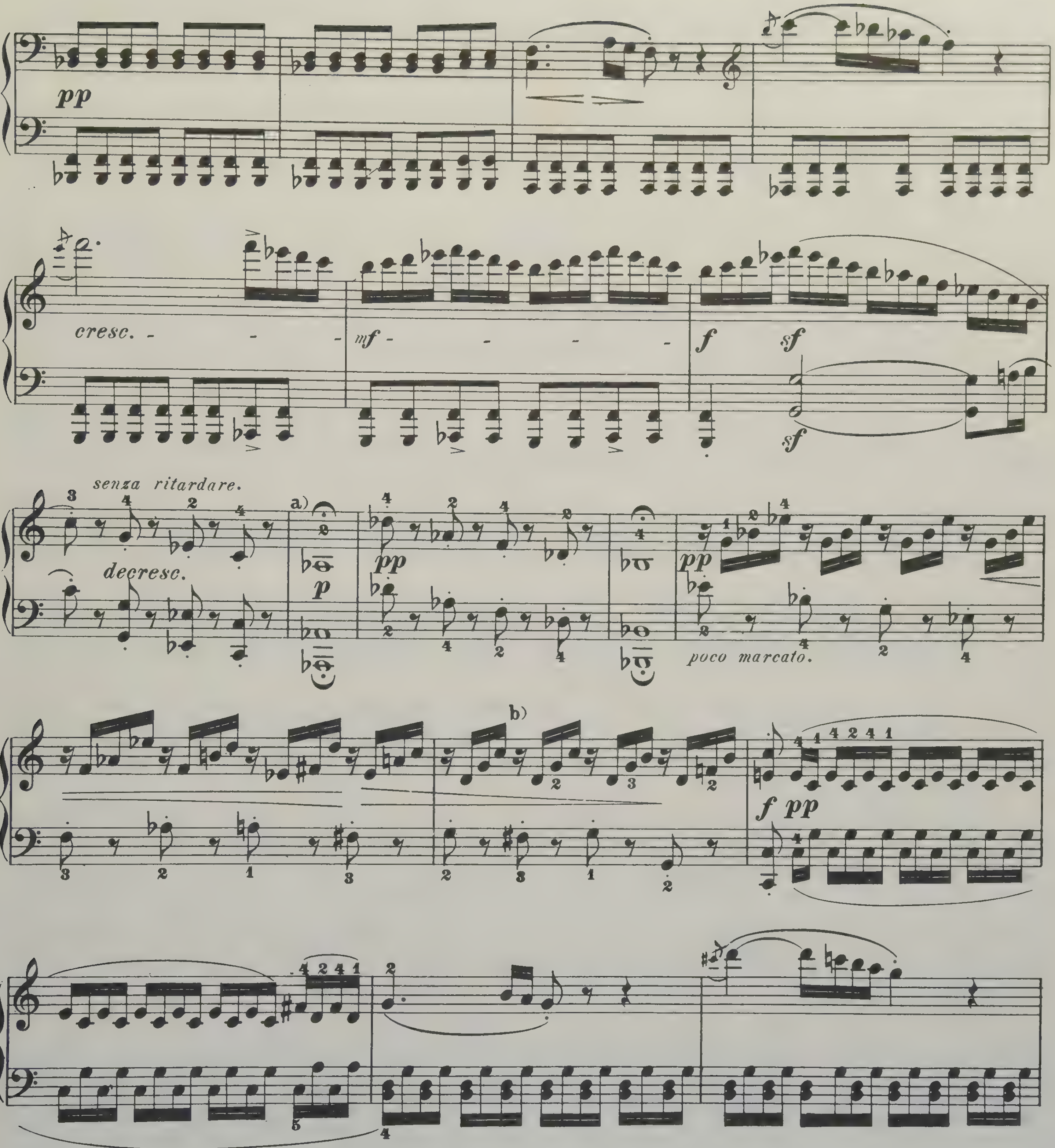
a) This subdivision of the original slurs, which extended over two measures, was made by the Editor less on account of technical considerations, than with reference to the greater need of a rhythmic animation of these melodically uninteresting, and merely dynamically effective, passages.

b) The correct interpretation of this passage will flow from a recognition of the leading melody: 



a) The undulating figure in 16th-notes should be played by both hands with a distinctly detached touch in the successive fingers, i.e., *"non legato"* to a certain extent.

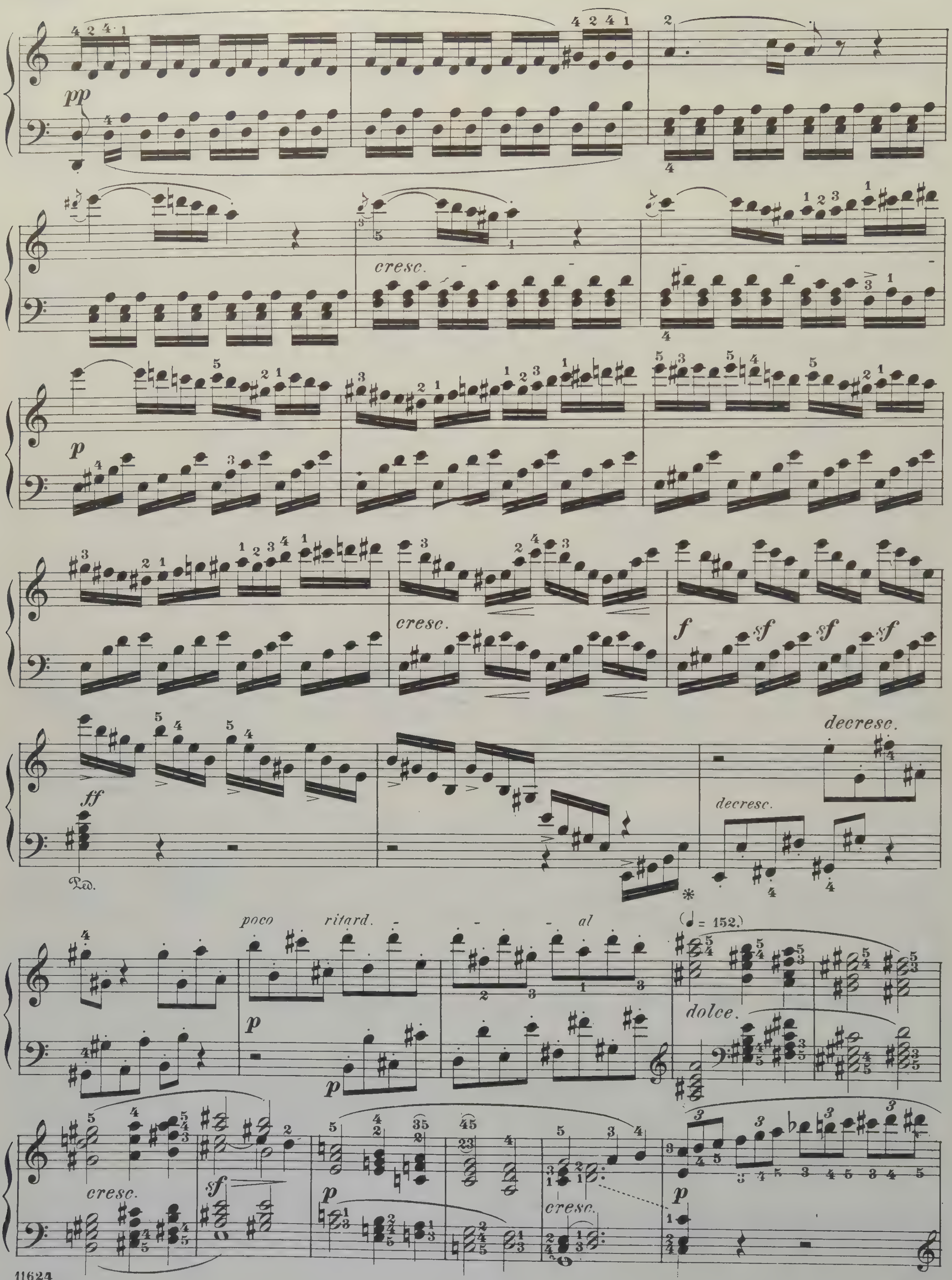
b) Let the player guard against blurring haste in this measure and the next, so that when the principal theme reënters he need not be obliged to slacken the tempo, in which case the effect of freshness would be lost.

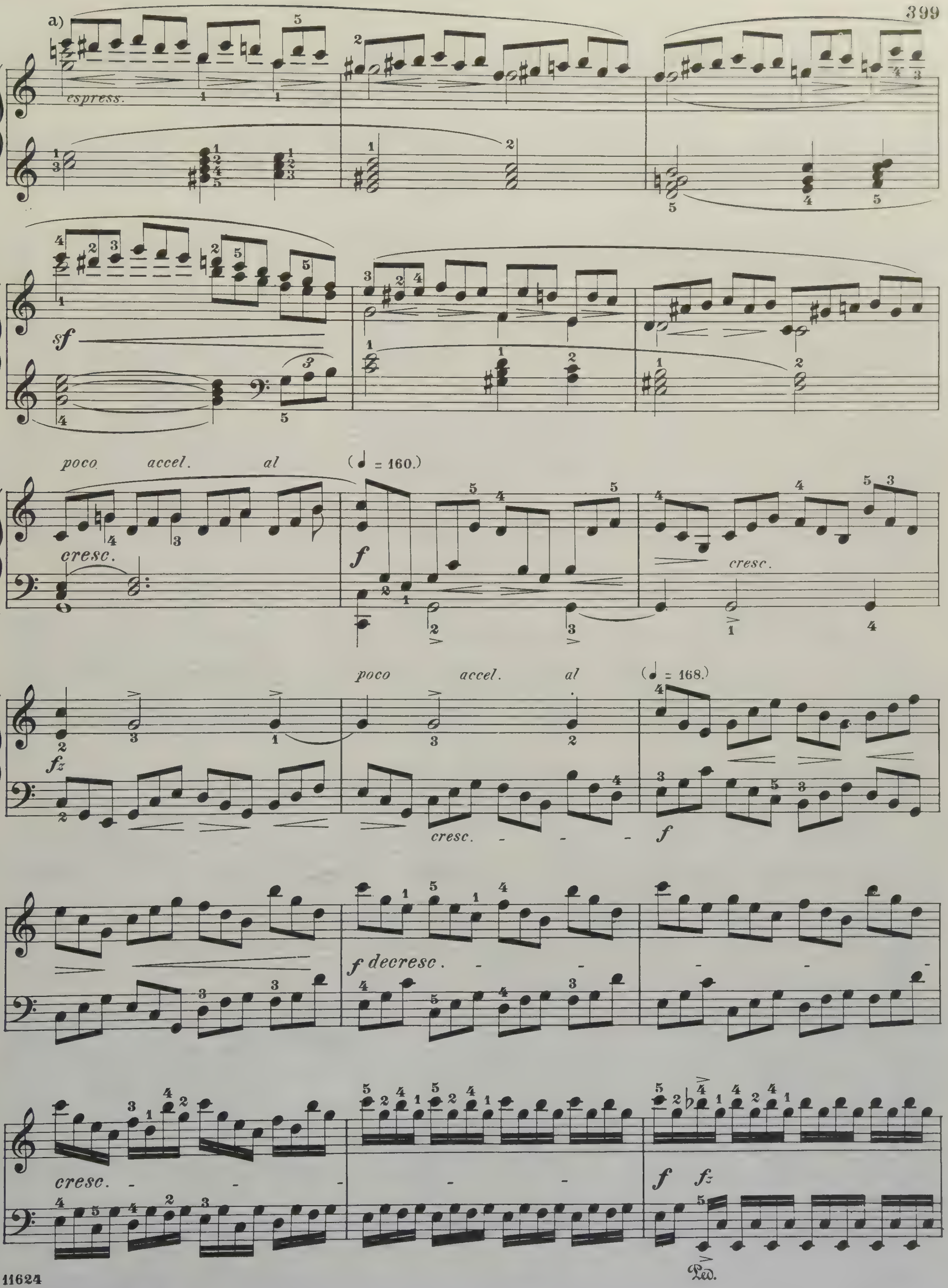


a) Prolong each of these holds through two measures. In case the preceding measure were played *ritardando* — a proceeding hardly justifiable according to the canons of good taste, as lending the phrase a sentimental tinge foreign to its character — this point of rest (a pause for self-collection, as it were) should be briefer.

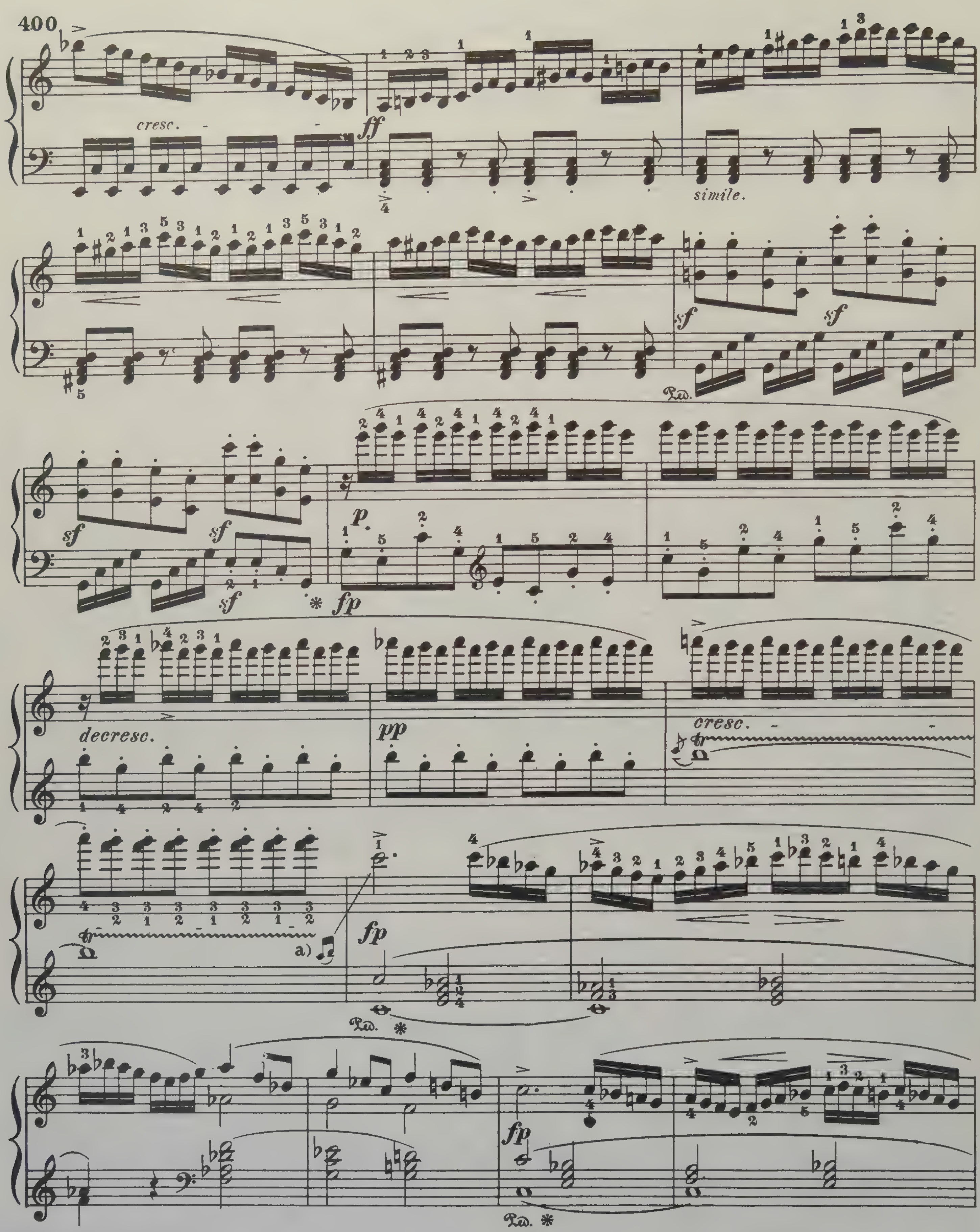
b) A reading of this second figure which occurs in some editions: is incorrect.

The player should conceive the course of the melody as follows: but avoid any marked accentuation of the latter.


pp
cresc.
p
cresc.
f
sf
ff
Ped.
decresc.
decresc.
poco ritard. al
(♩ = 152.)
dolce.
cresc.
sf
p
cresc.
p

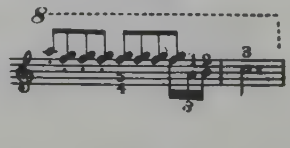


a) The fifth G♮, which is not found in the original, was, nevertheless, probably desired by the author.

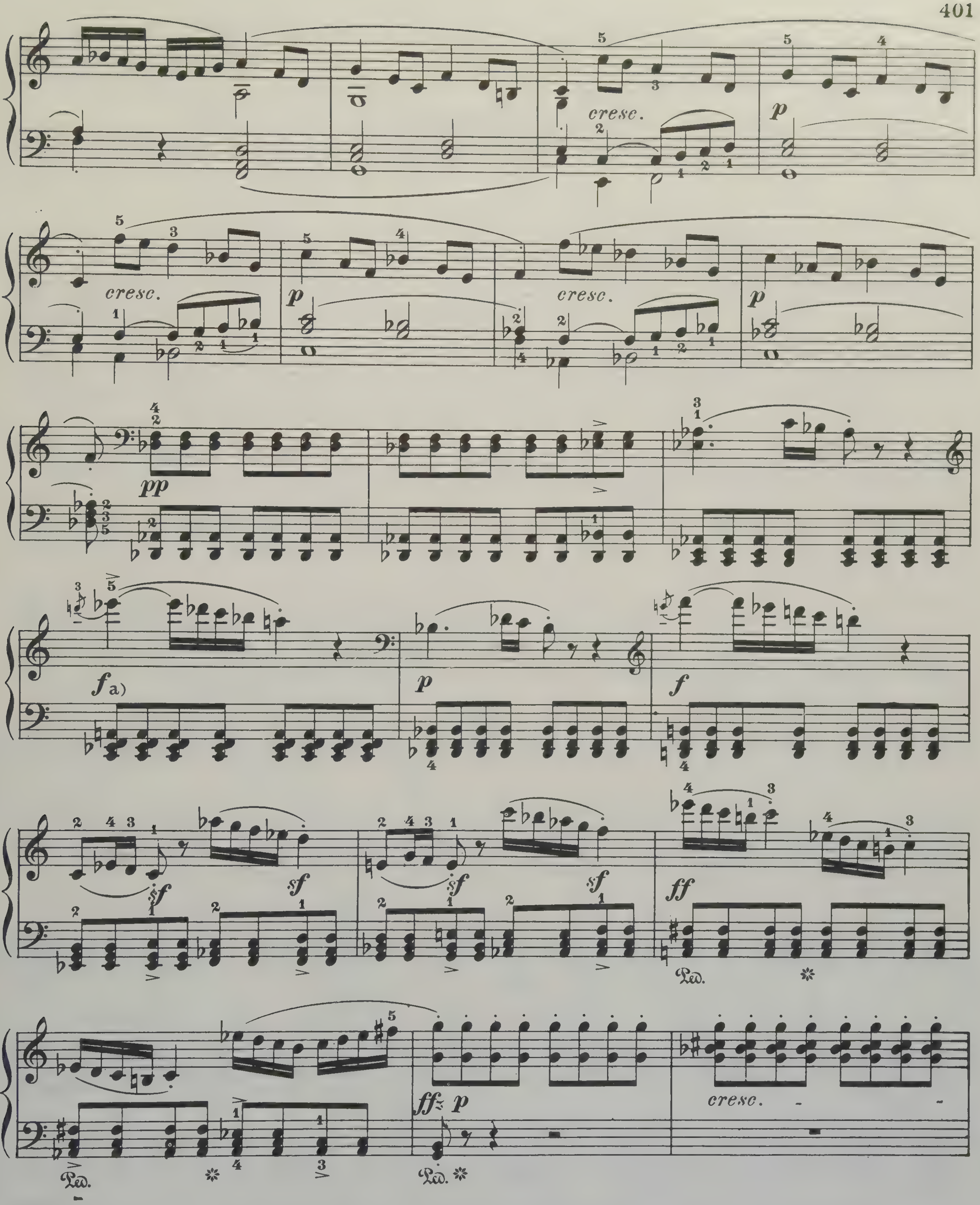


a) Players unable to overcome the difficulty of the leap in the left hand — and any, even the least, hes-

itation is inadmissible — may execute the after-beat of the trill with the right hand:

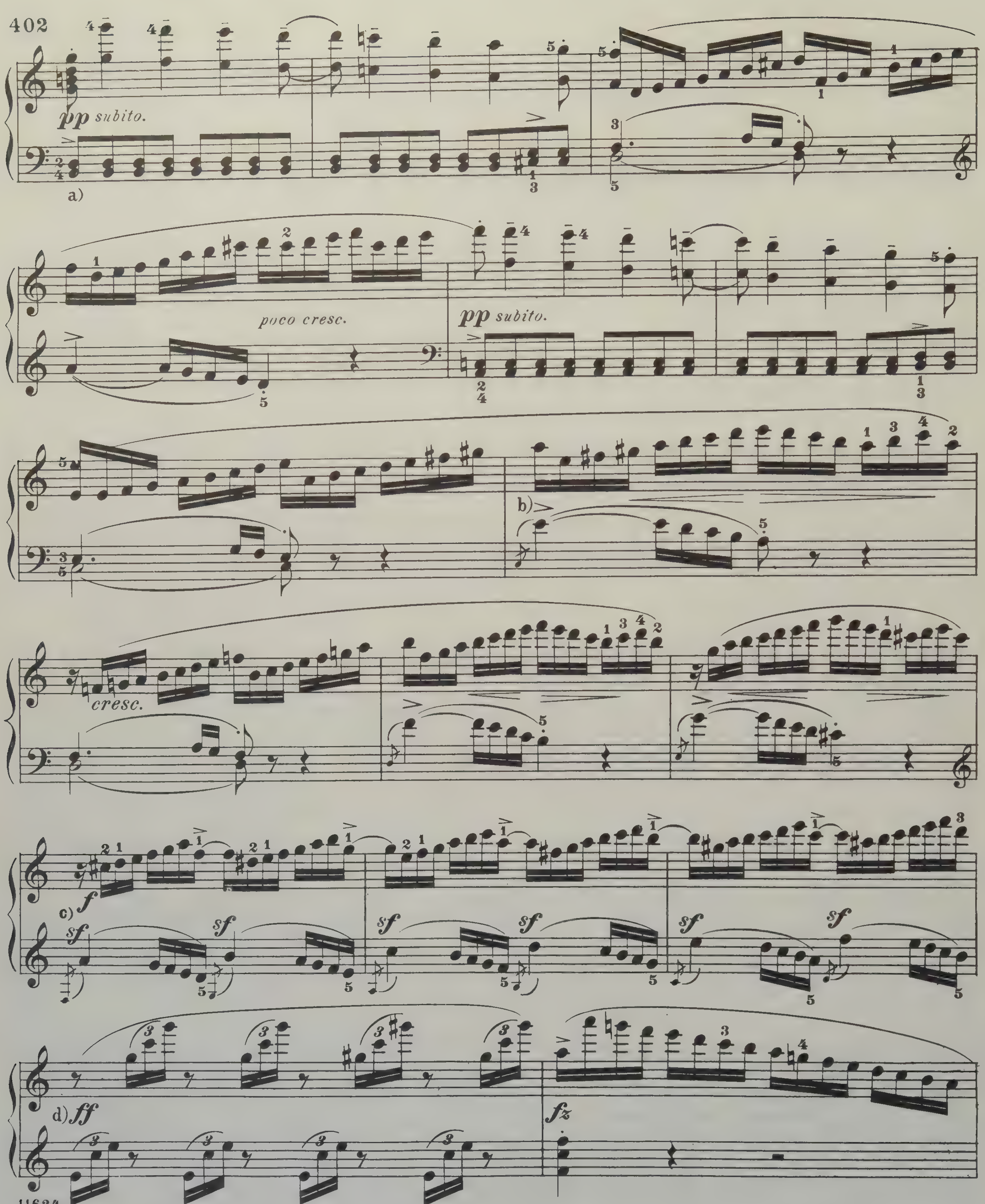


thereby leaving the left earlier at liberty.



a) *"Forte"* applies to the whole measure, hence also to the last eighth-note in the accompaniment. The amateurish habit of bringing in a *diminuendo* before the *piano* would be a doubly censurable fault here, where the composer aims at abrupt contrasts.

Besides, the Notes given in the first part of the movement are to be consulted (and for the two preceding pages, as well) for all parallel phrases.

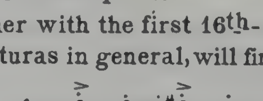


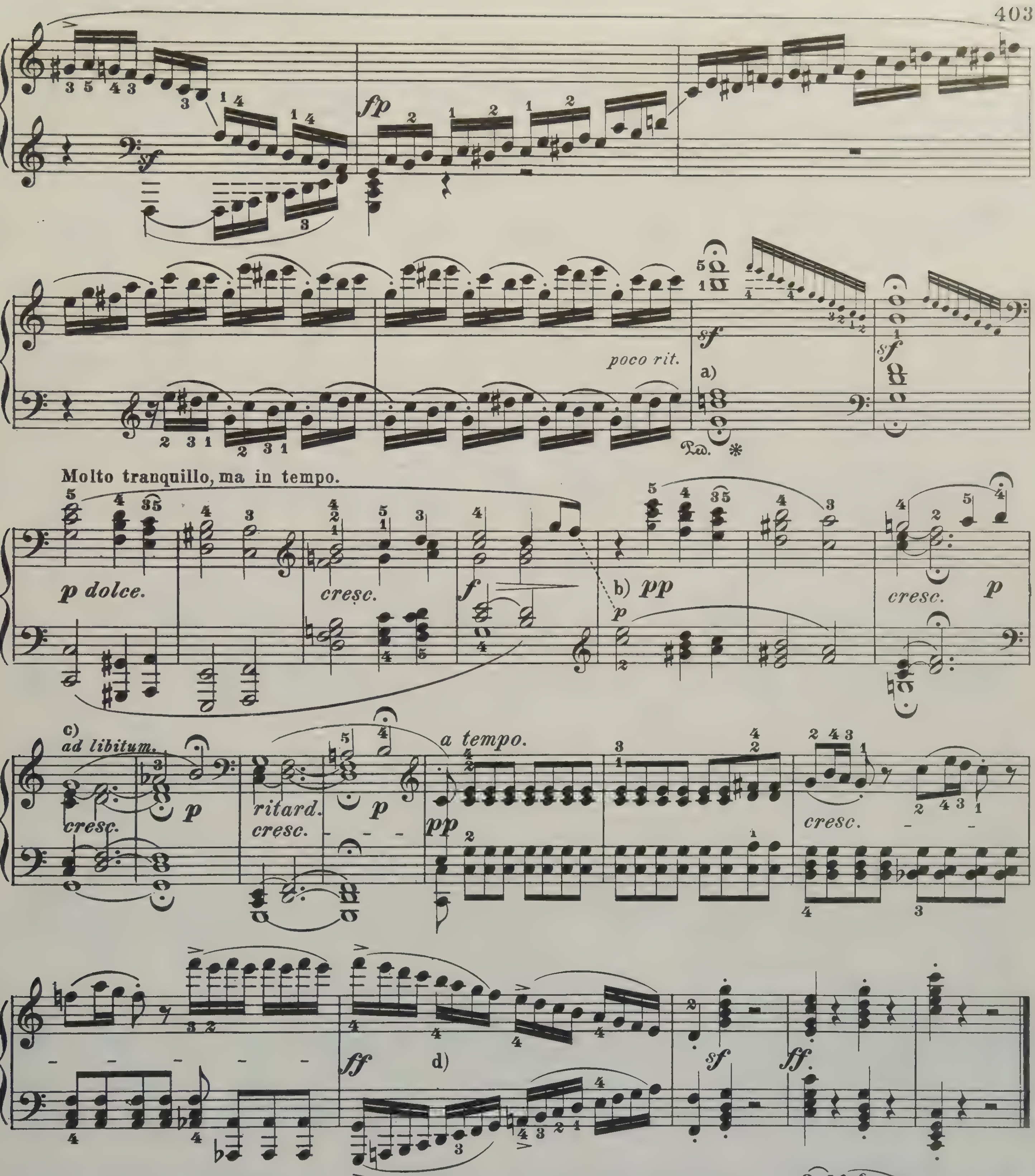
11624

a) The motive entering here in the bass in a novel form must be comparatively accented at its salient melodic points, so as not to be rendered quite inaudible by the counterpoint of the soprano.

b) The bass note written as an appoggiatura must be struck exactly together with the first 16th-note in the right hand. The mania for anticipation, springing from a wrong treatment of the appoggiaturas in general, will find in the fingering given at

c) a most efficacious preventive.

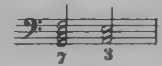
d) The rhythmical effect of this passage ought to be nearly as follows: 



a) It is the Editor's practice to execute the two measures containing the holds thus:

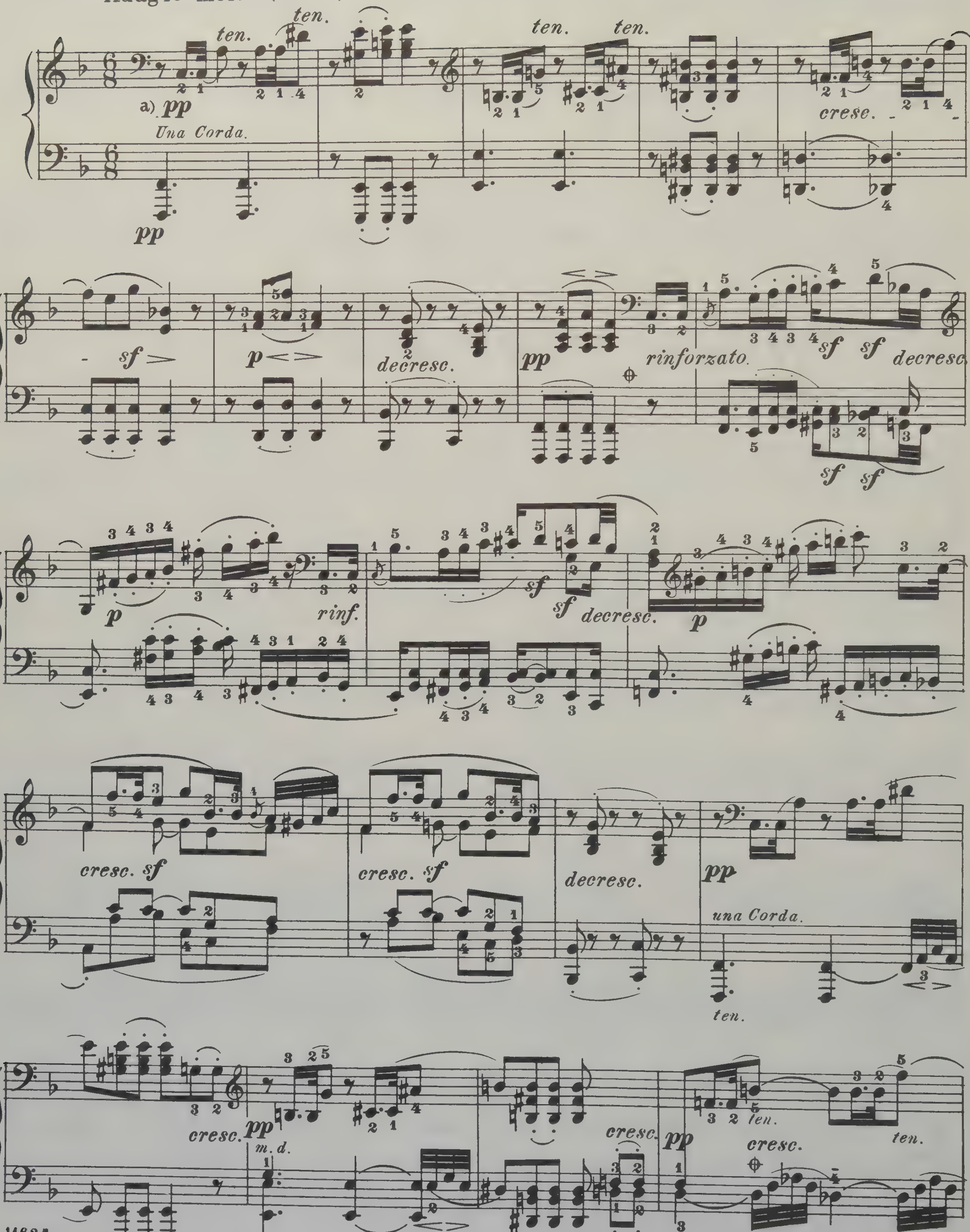
b) Let the left hand play the theme *piano*, the right *pianissimo*, as a shadowy accompaniment, so to speak, of the former.

c) A mathematically exact exposition of the execution of the 4 following measures as regards time and rhythm is impossible. In this case individual taste alone can guide. In the same connection attention is called to a distinction founded in grammar, but unfortunately seldom observed, between
ritardando, a gradual and successive slackening of the tempo, and
ritenuto, a sudden drop to a slower and continuous rate of speed.

d) Play this measure with a full consciousness of the change in the harmony: 

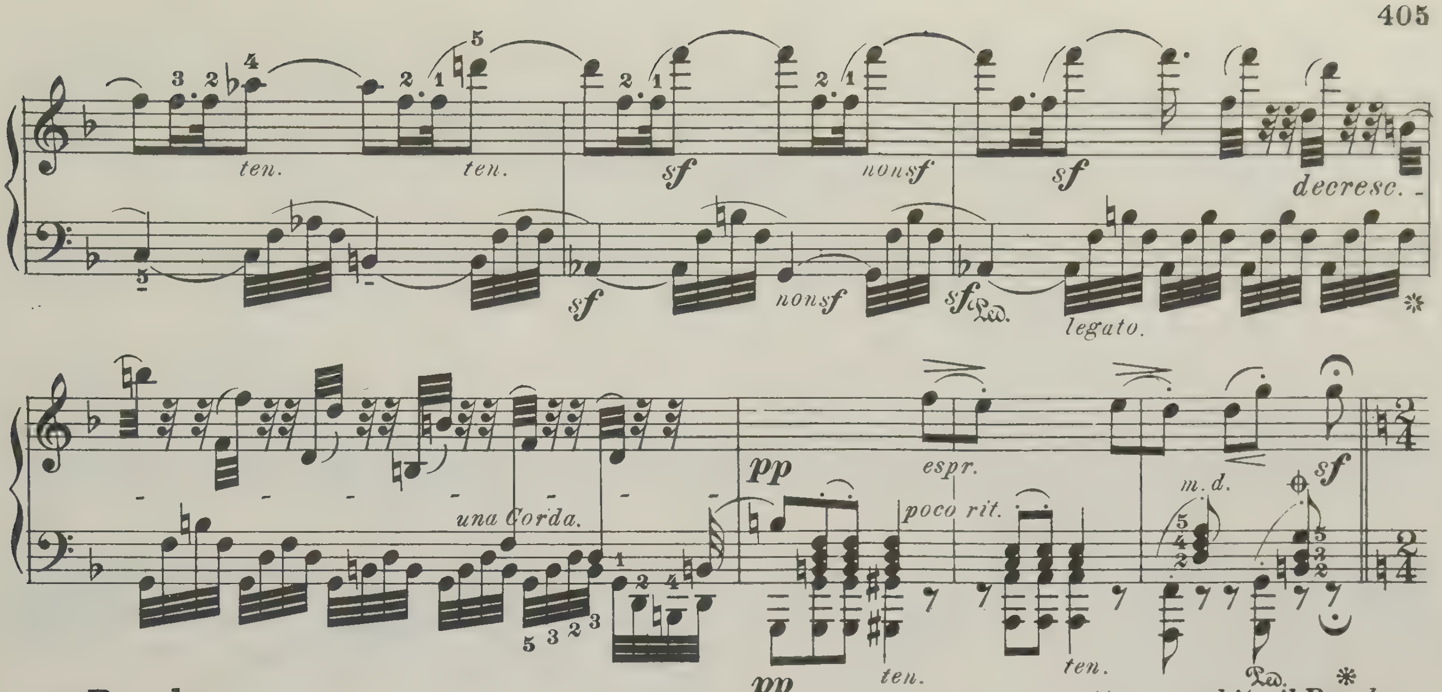
Introduzione.

Adagio molto. (♪ = 60.)



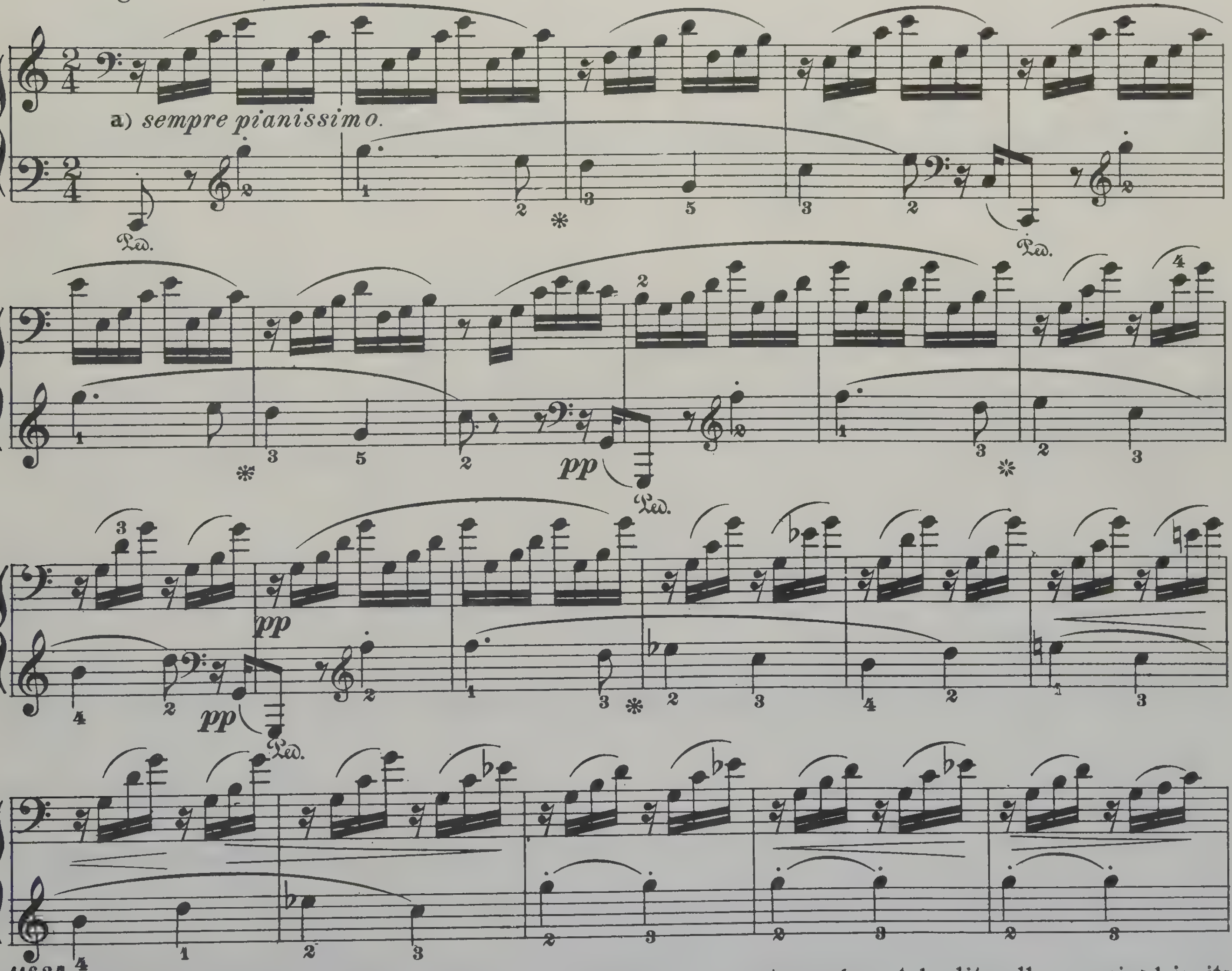
11624

a) Be as careful, in the first 8 measures, to avoid haste and an abbreviation of the rests, as to keep clear of a sentimental dragging of the tempo in the ensuing *cantilena*.



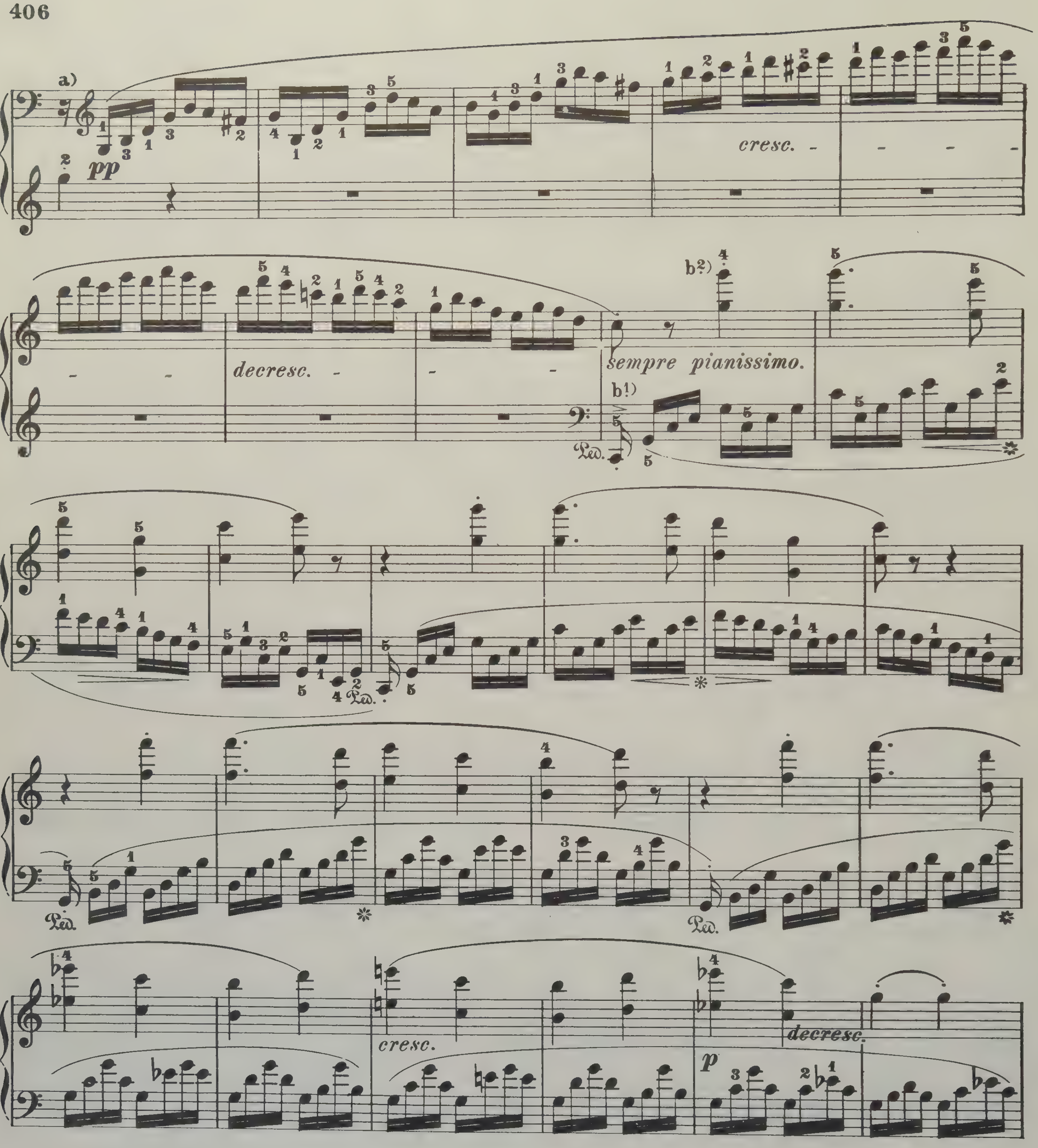
Rondo.

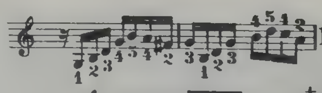
Allegretto moderato. (♩ = 108.)



11624

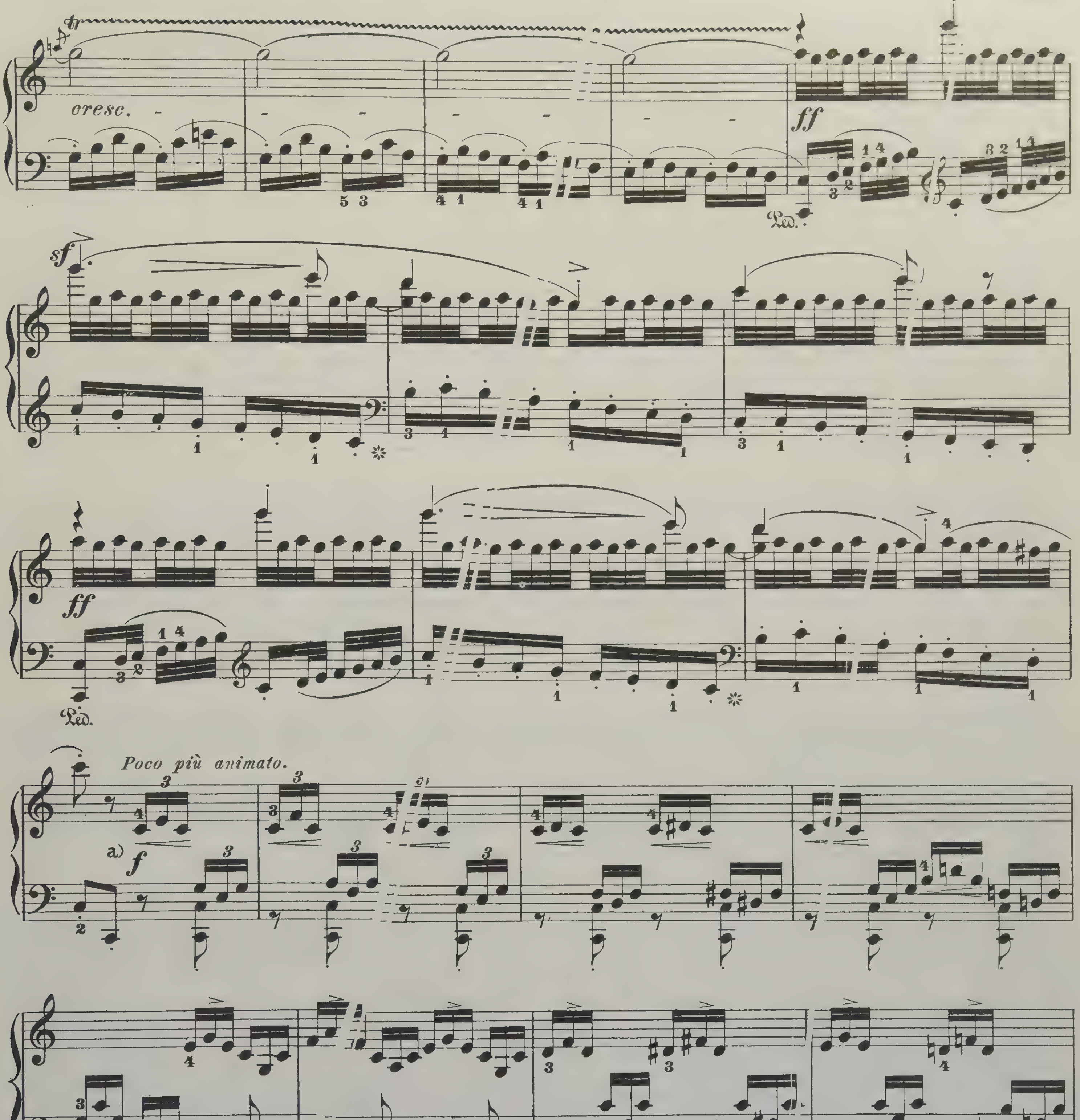
a) The principal theme of the Rondo includes the first bass note, and must be literally conceived in its entirety — as invented in accord with and inspired by the character of the pianoforte — as here written down on the lower staff in the form of a part for the left hand. **The proper interpretation of the movement as a whole depends on this preliminary conception.**



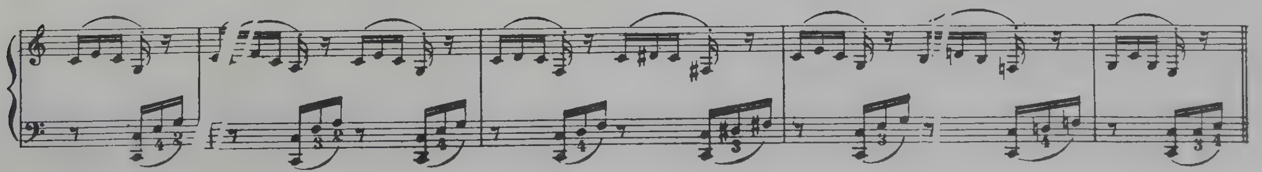
a) The smoothest fingering for fingers capable of wide stretches is this:  Players who have acquired a certain skill in "passing over," may finger the passage thus:

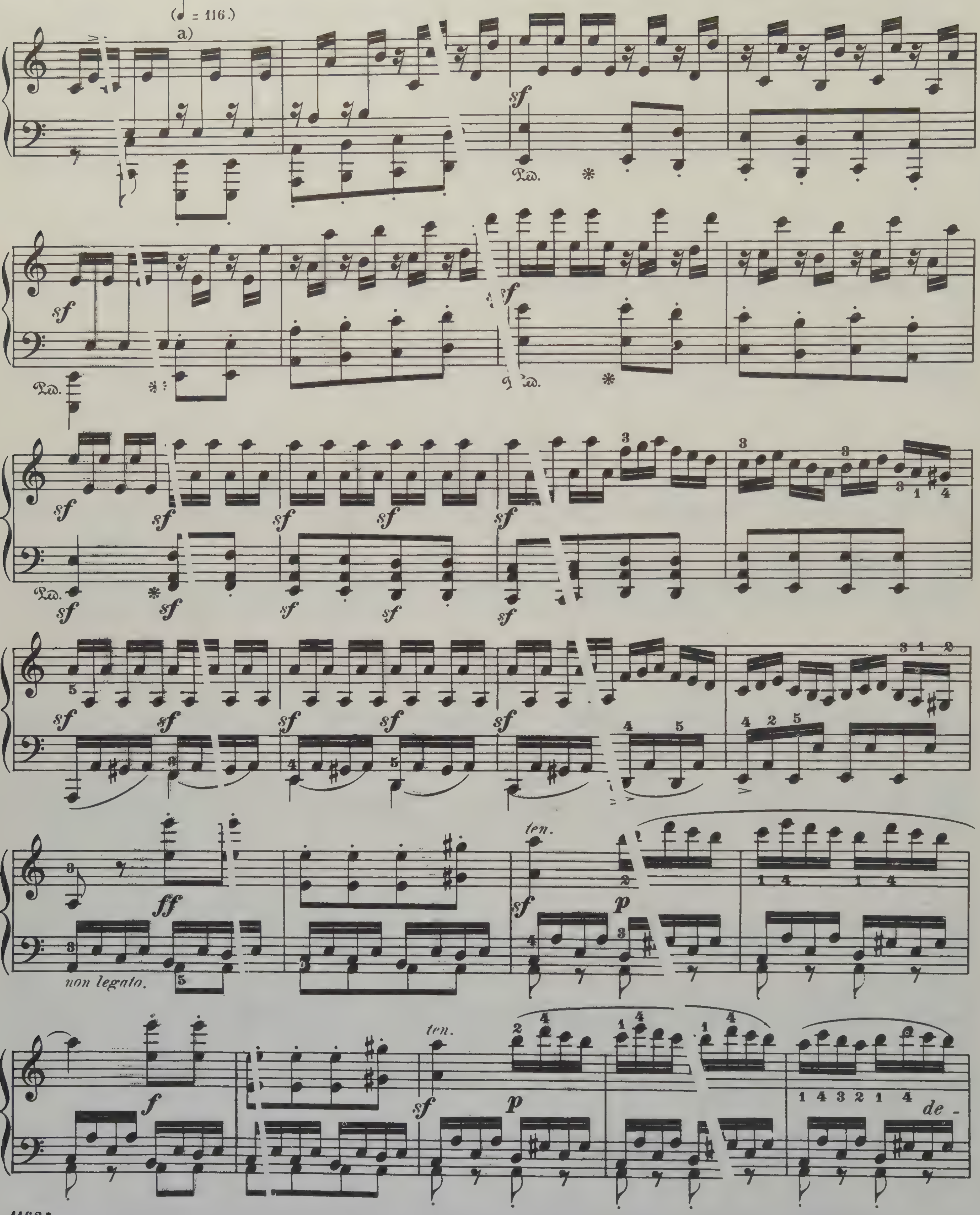
b¹) The first bass note must always be carefully detached from the next one. The simplest way to effect this is to employ the same finger on both notes (i. e., the fifth).

b²) A smooth *legato* in octave-playing is best attained, not by an elaborate change of fingers at points of rest, but by the appropriate quiet carriage of the whole hand. Assiduous practice is of course an essential condition for the attainment of the requisite skill.



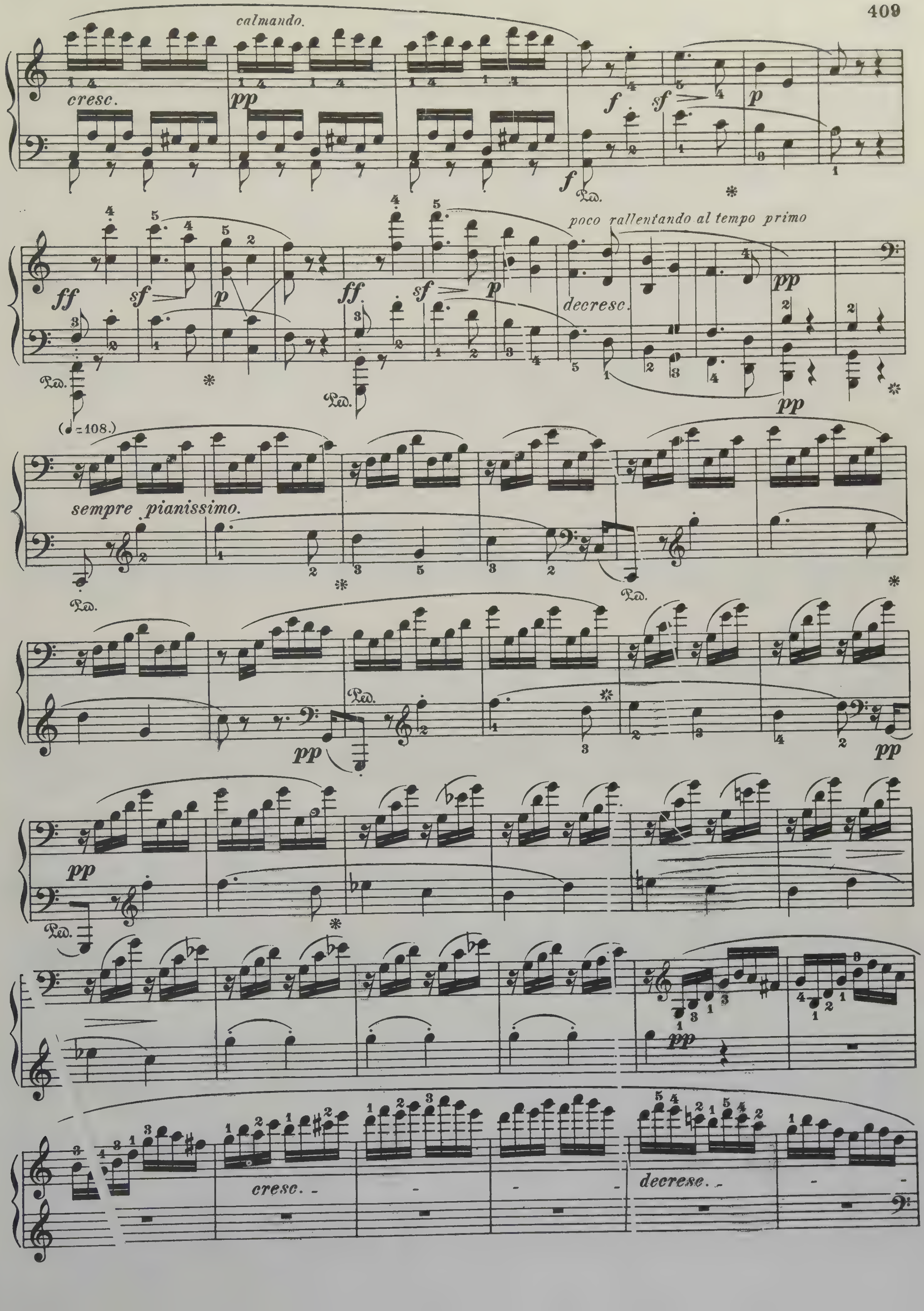
a) The following facilitated reading will perhaps be welcome to small hands tired by the preceding trill:

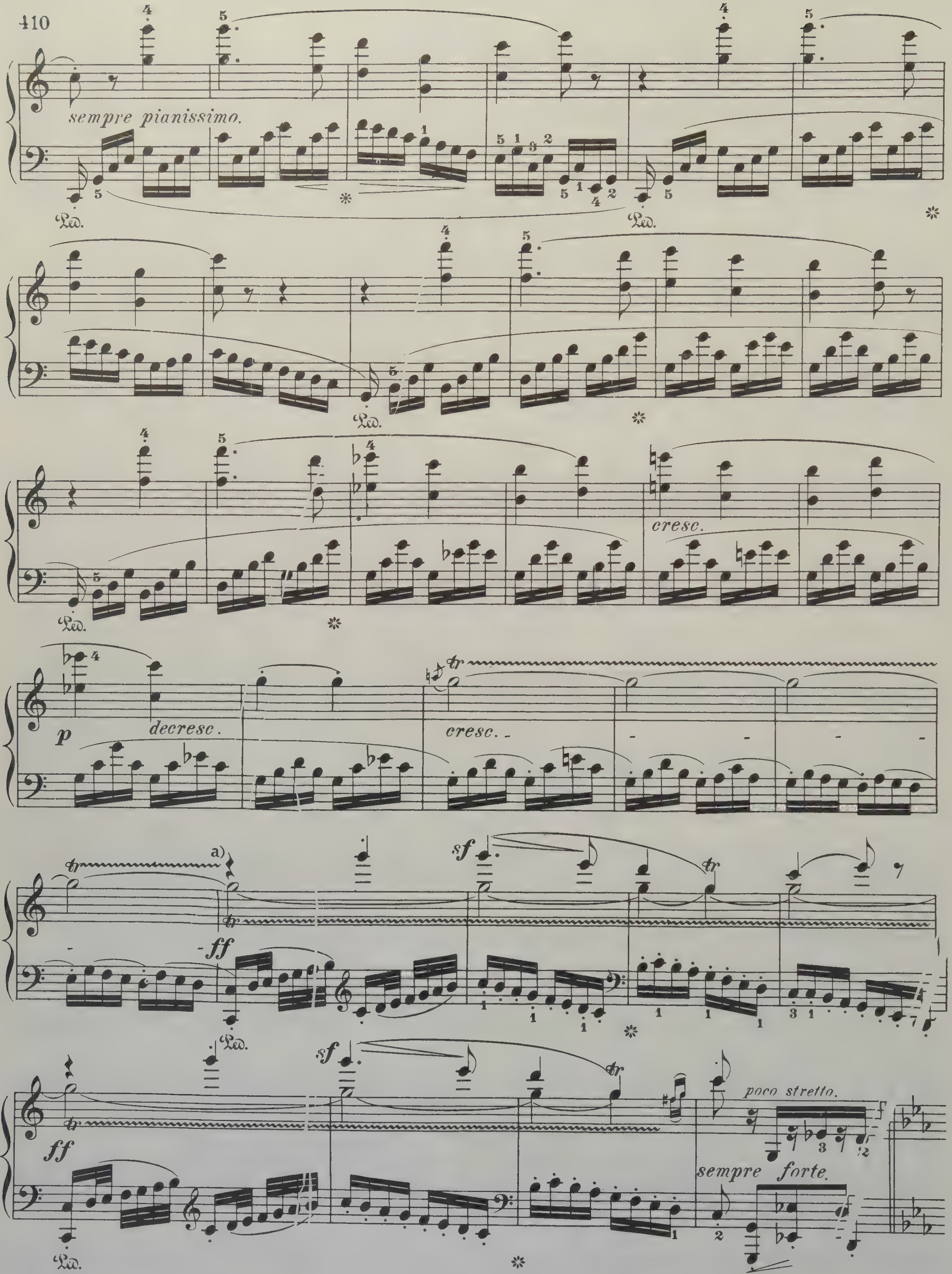




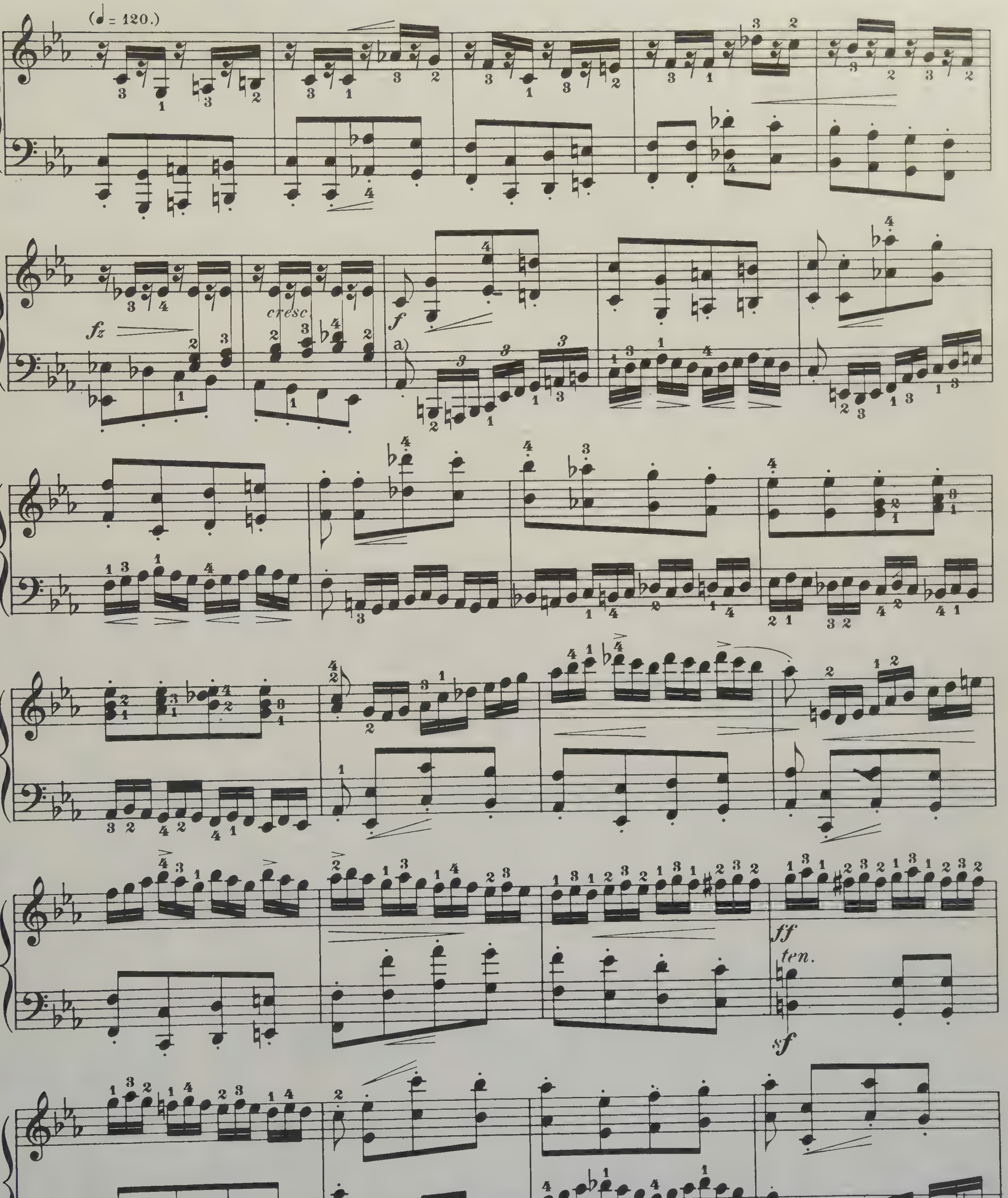
11624

a) Play the entire episode in A-minor with considerable passion, and take good care that the triplet-figures divided between the two hands are unmistakably brought out as such. — With reference to the acceleration of tempo, the G-minor episode in the Finale of the Third Symphony (Eroica) presents a similar case.


calmando.
cresc.
pp
f
sf
p
ff
poco rallentando al tempo primo
decresc.
(♩=108.)
sempre pianissimo.
cresc.
decresc.

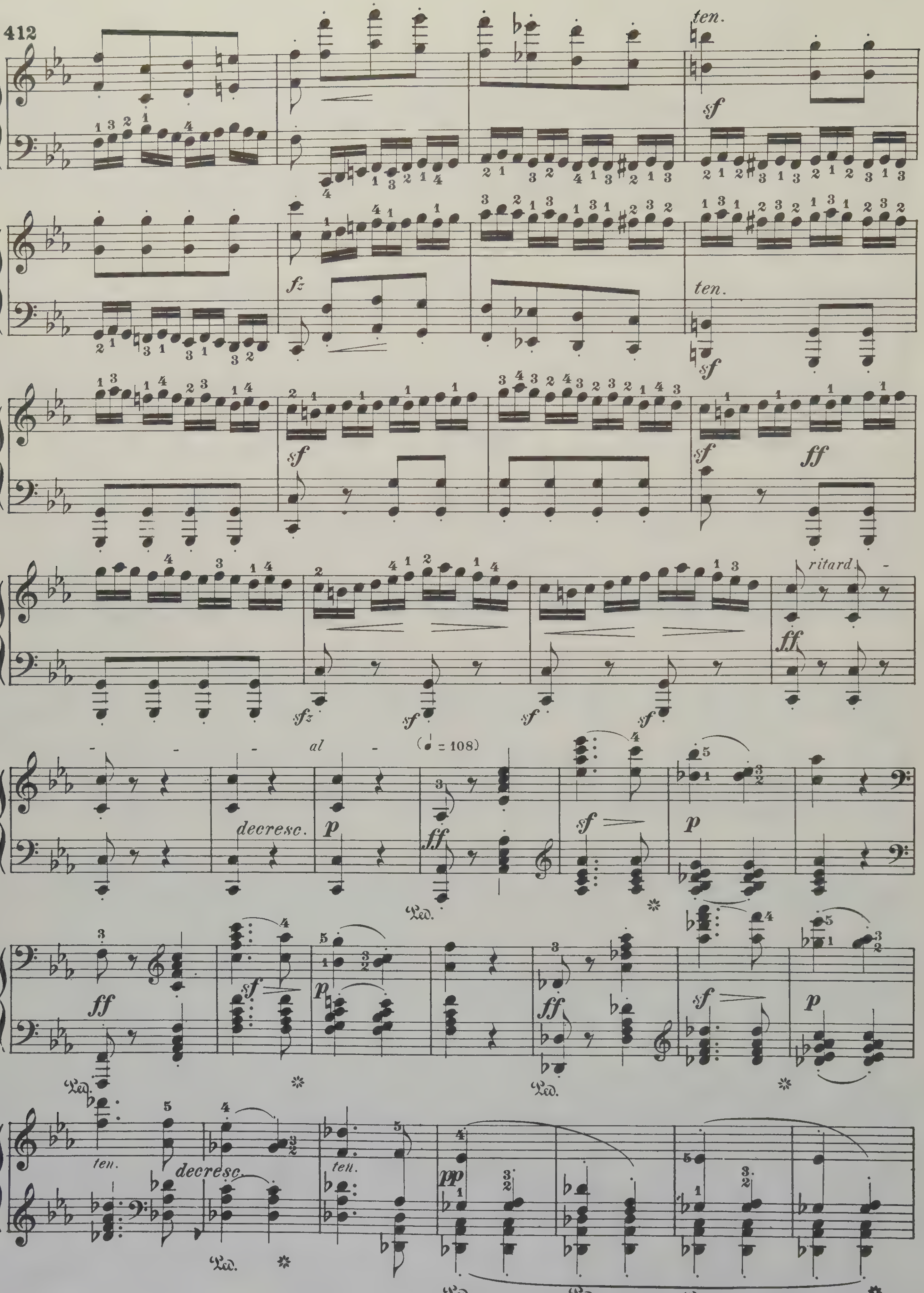


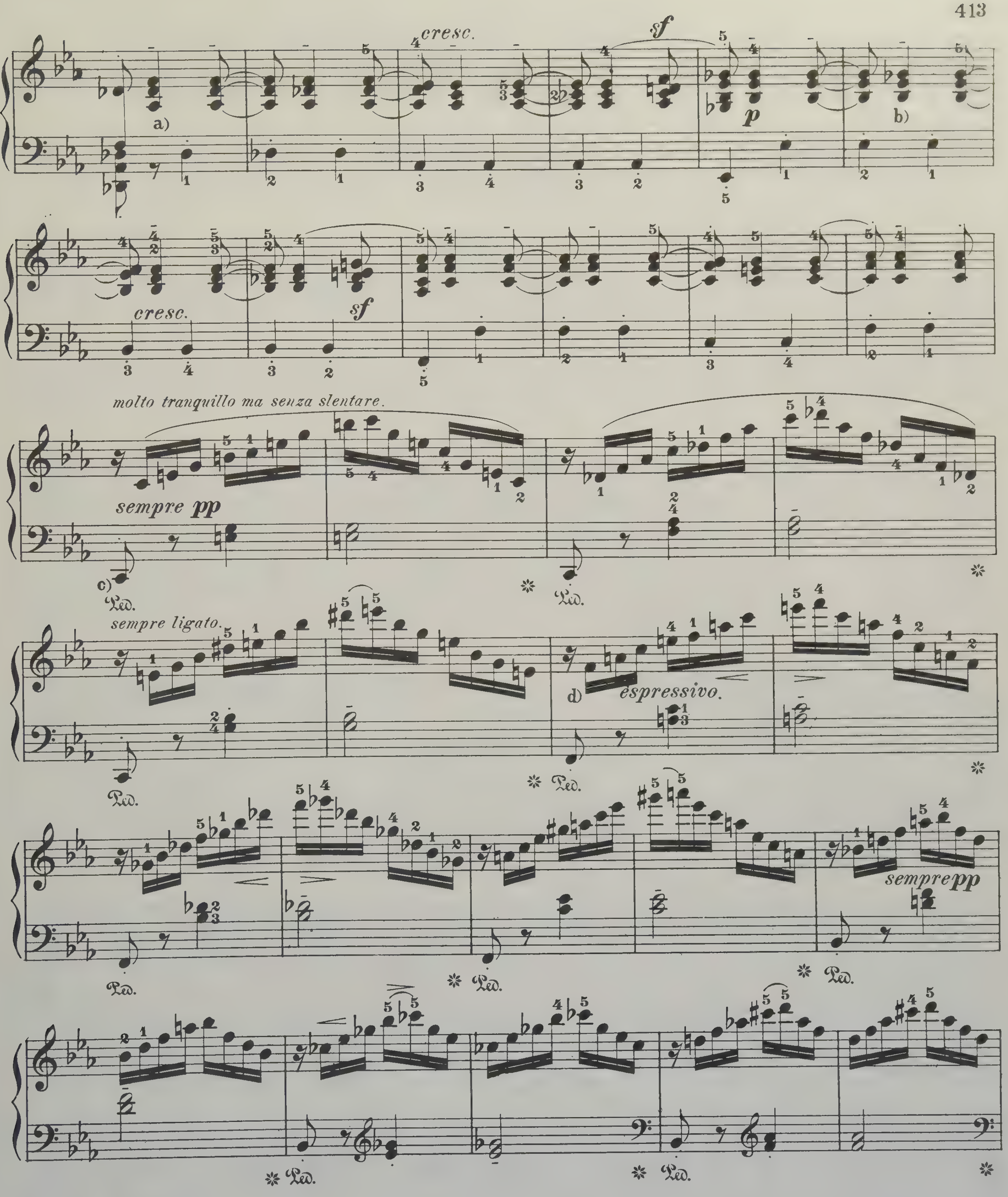
a) Compare directions for executing the same passage on page 407, top.



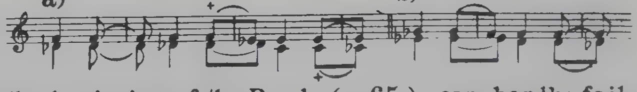
11624

a) Although the second secondary subject (C-minor), like the first (A-minor), must be played with energy and fire throughout, this requirement by no means excludes those details of shading which the undulation of the triplet-figure dictates to the natural pulsation of musical emotion


ten.
sf
fz
ten.
sf
sf
ff
fz
sf
sf
sf
ritard.
ff
al
(♩ = 108)
decresc.
p
ff
sf
p
Ped.
ff
sf
p
Ped.
ff
sf
p
Ped.
ten.
decresc.
ten.
pp
Ped.
Ped.
Ped.
Ped.

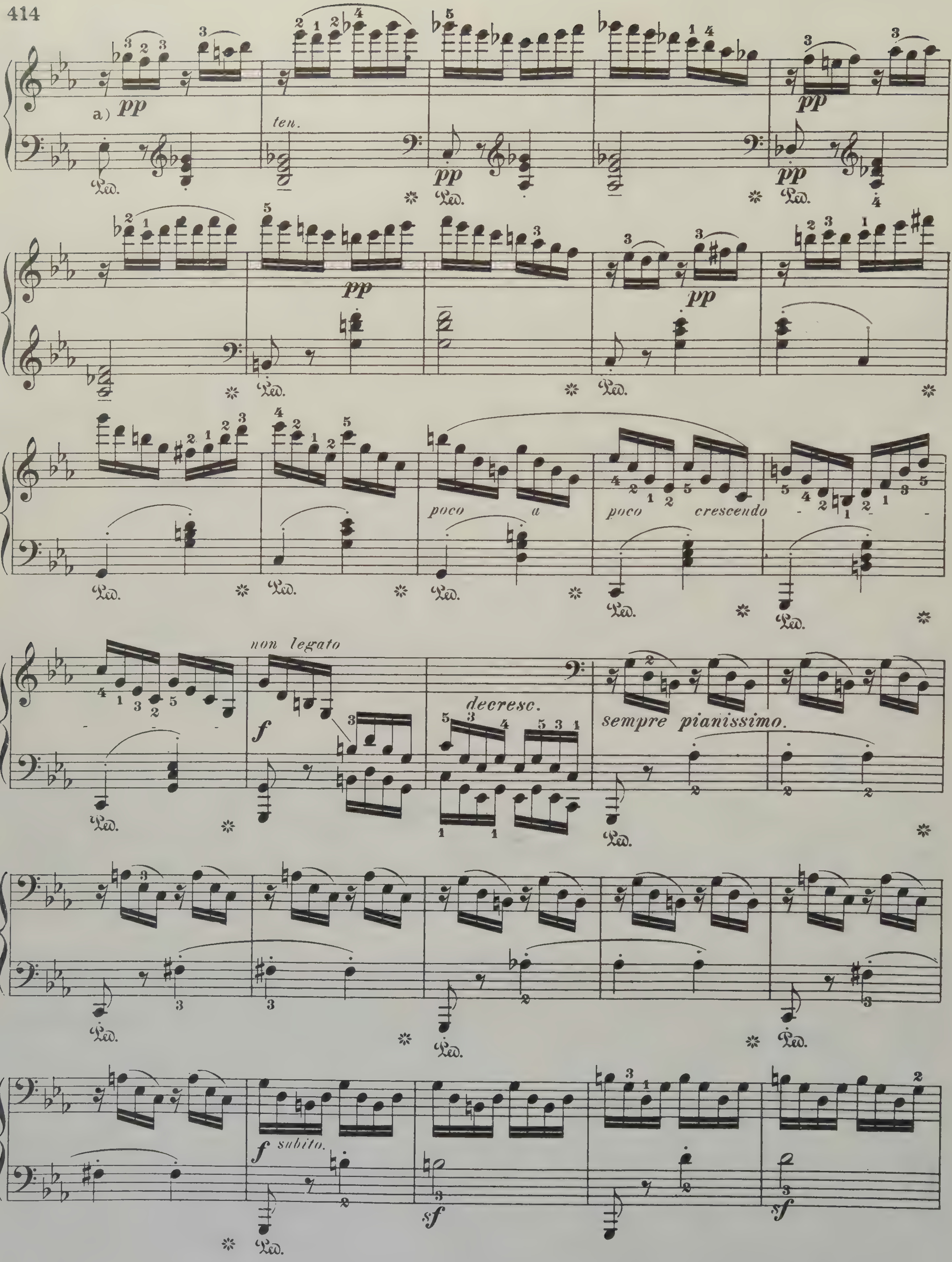


a) b) Bring out with special emphasis the imitations in the first and second parts:

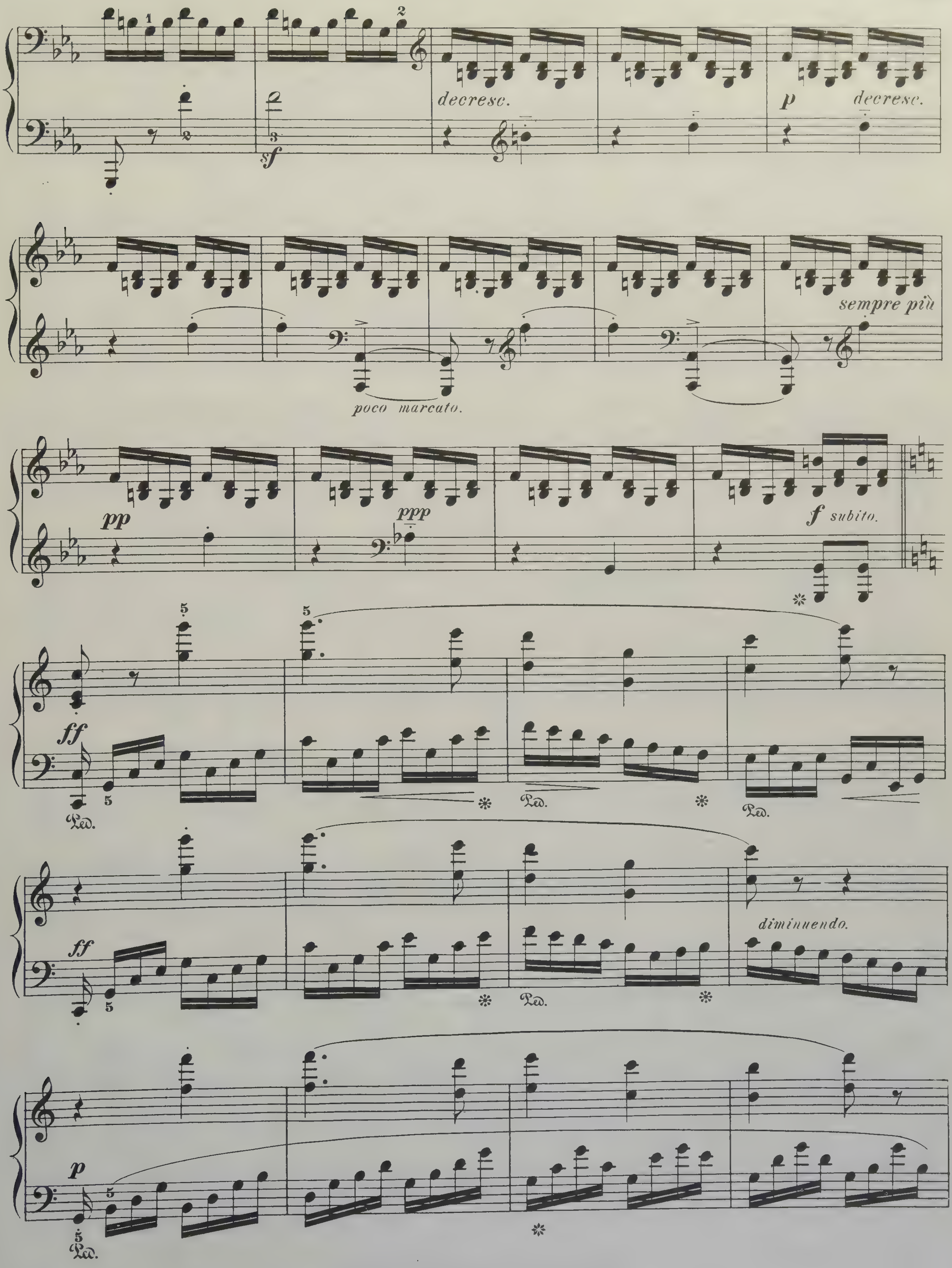


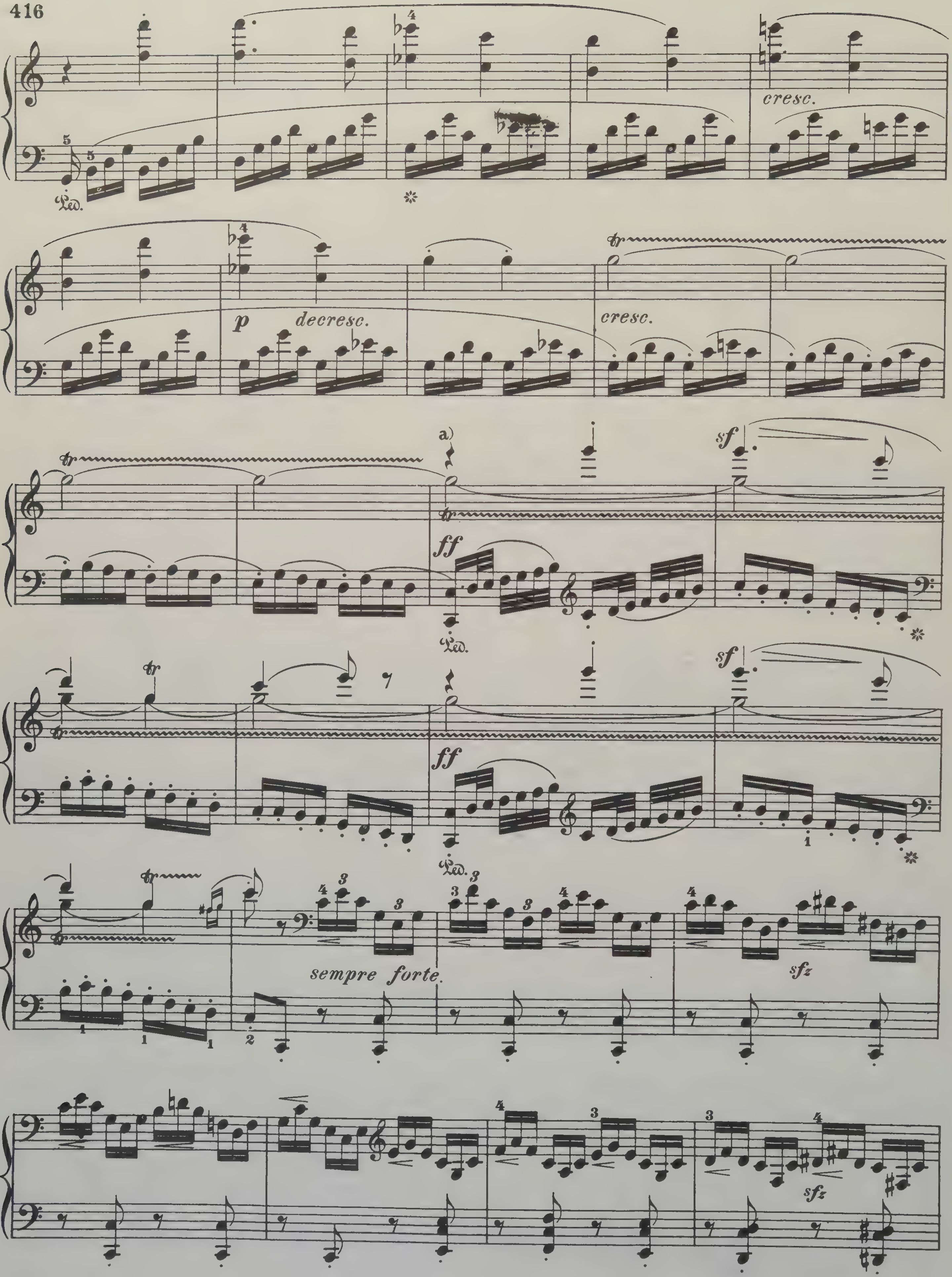
c) Anyone who till now may not quite have comprehended Note a) at the beginning of the Rondo (p. 65), can hardly fail, while following the bass in the next 27 measures, to be convinced of its correctness. At the same time, the distinction between the staccato'd eighth-notes and quarter-notes should be strictly observed.

d) *"Espressivo."* By the signs < > at every other bar the Editor renders plain the above direction by the Author.

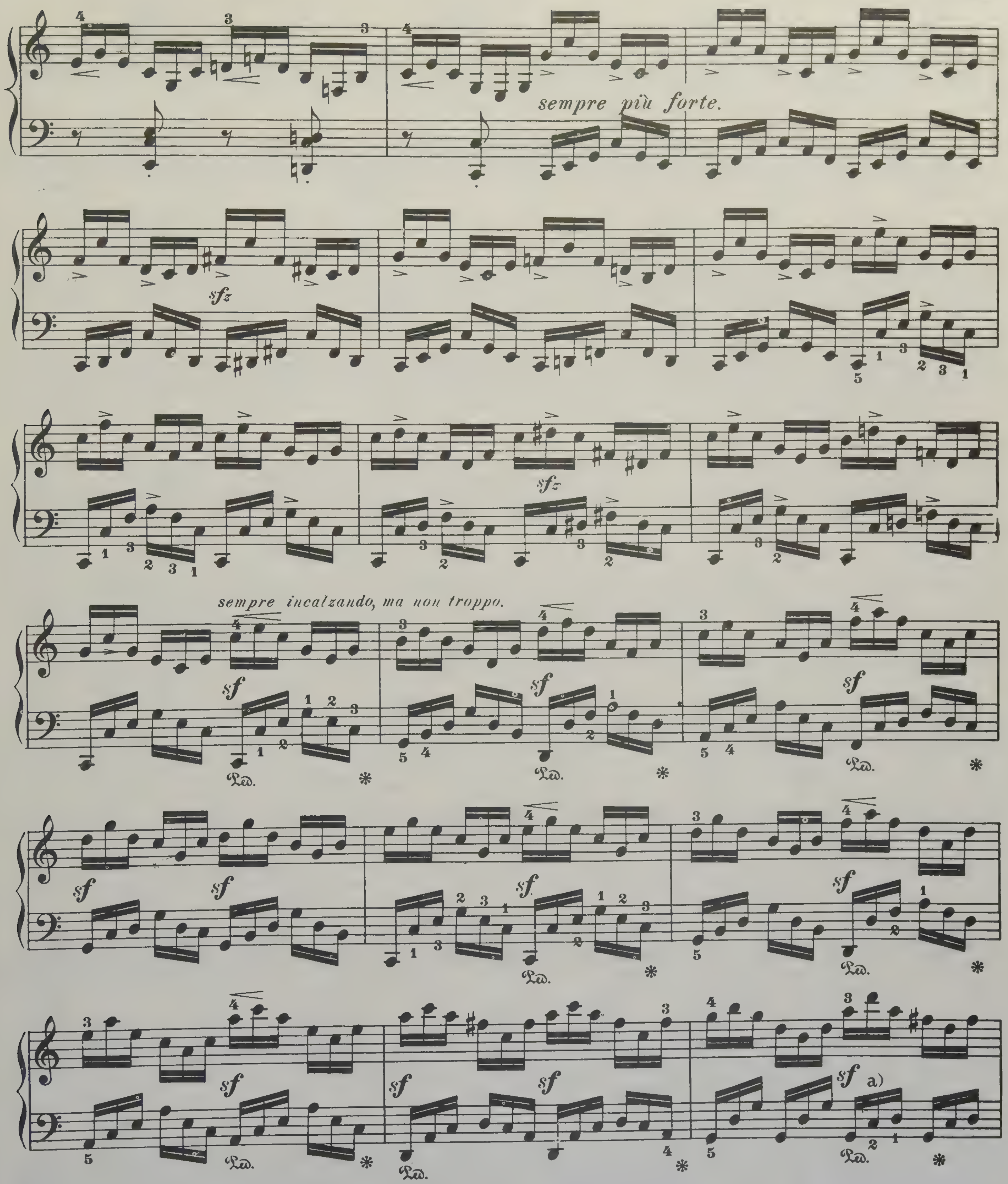


a) The *legato* slur written here by the composer properly calls for a *legatissimo;* for all that precedes and follows must also self-evidently be played *legato.*


decresc.
p
decresc.
sf
poco marcato.
sempre più
pp
ppp
f subito.
ff
Ped.
diminuendo.
p

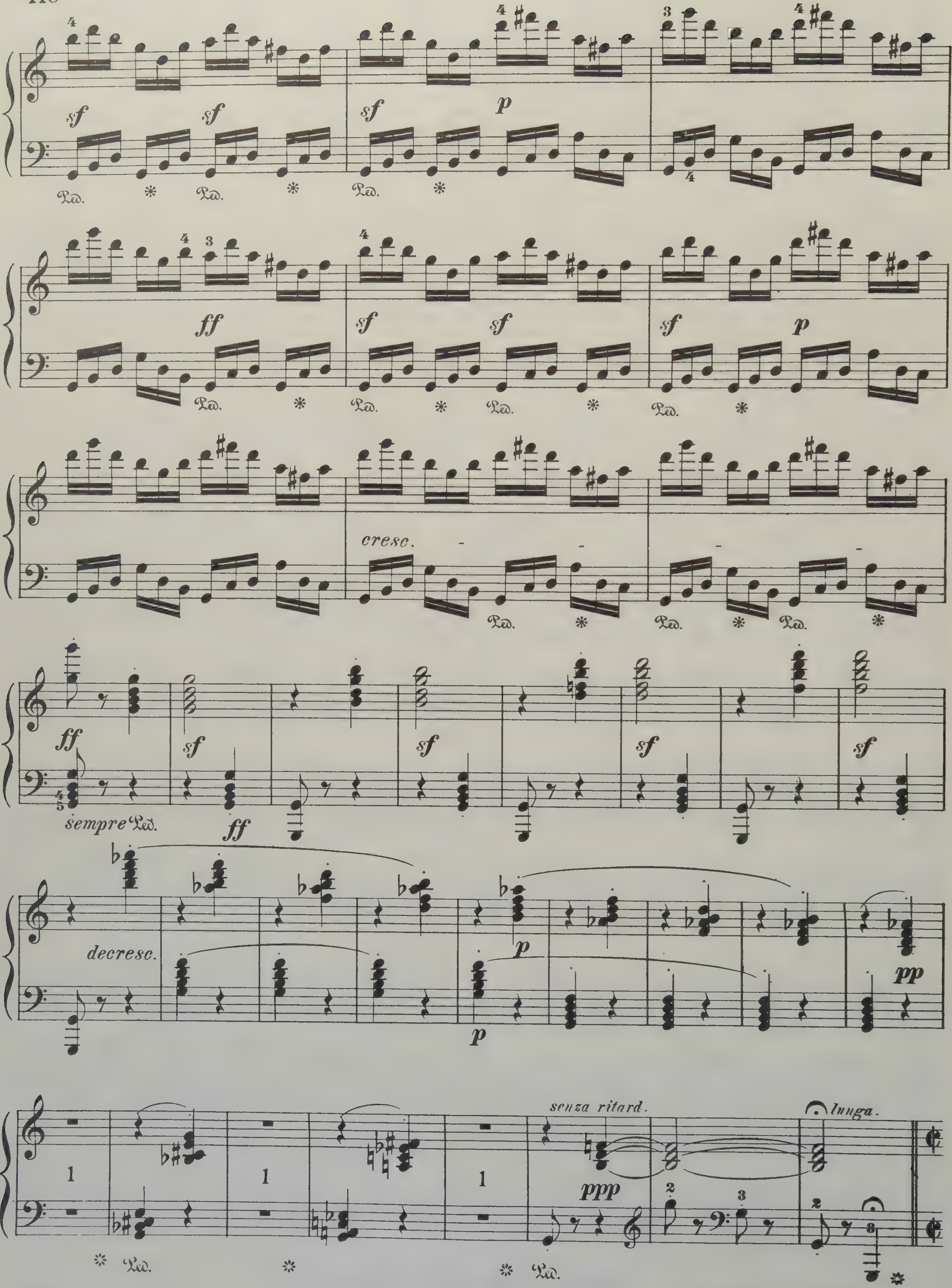


a) See page 407, top.

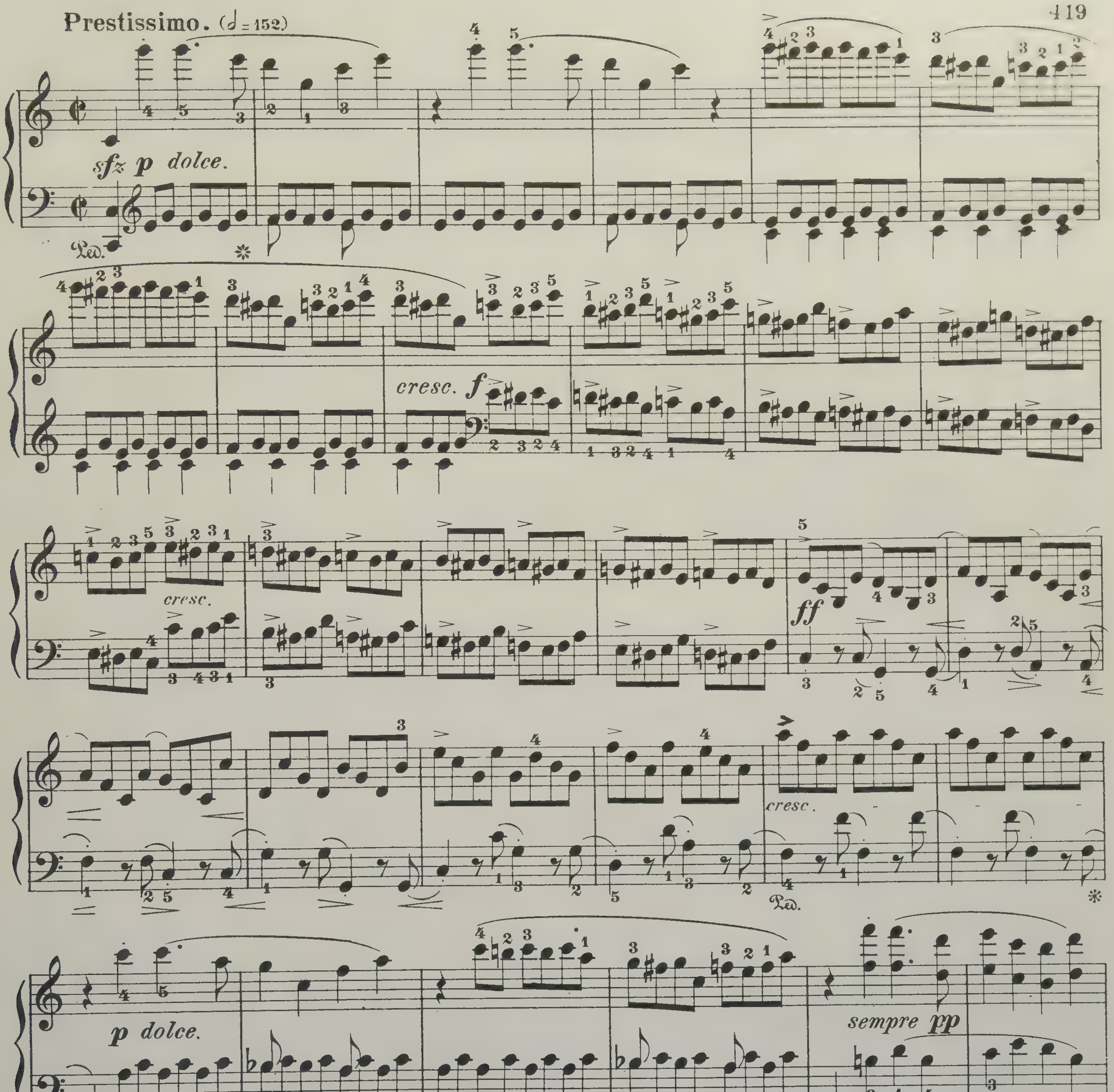


a) The almost 30-measure "stretta" continued here, and beginning on the preceding page, requires such a finished technique, that an ordinary player may possibly give out when only half-way through. A slackening of the speed being inadmissible under any circumstances, and the strength of the right hand, moreover, being far more taxed than that of the left, the figures for which are "handier" to play, the Editor suggests that a player otherwise unable to finish may transform the triplets in 16th-notes to simple 16th-note figures of the following form:

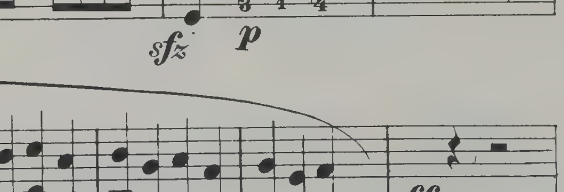
etc.

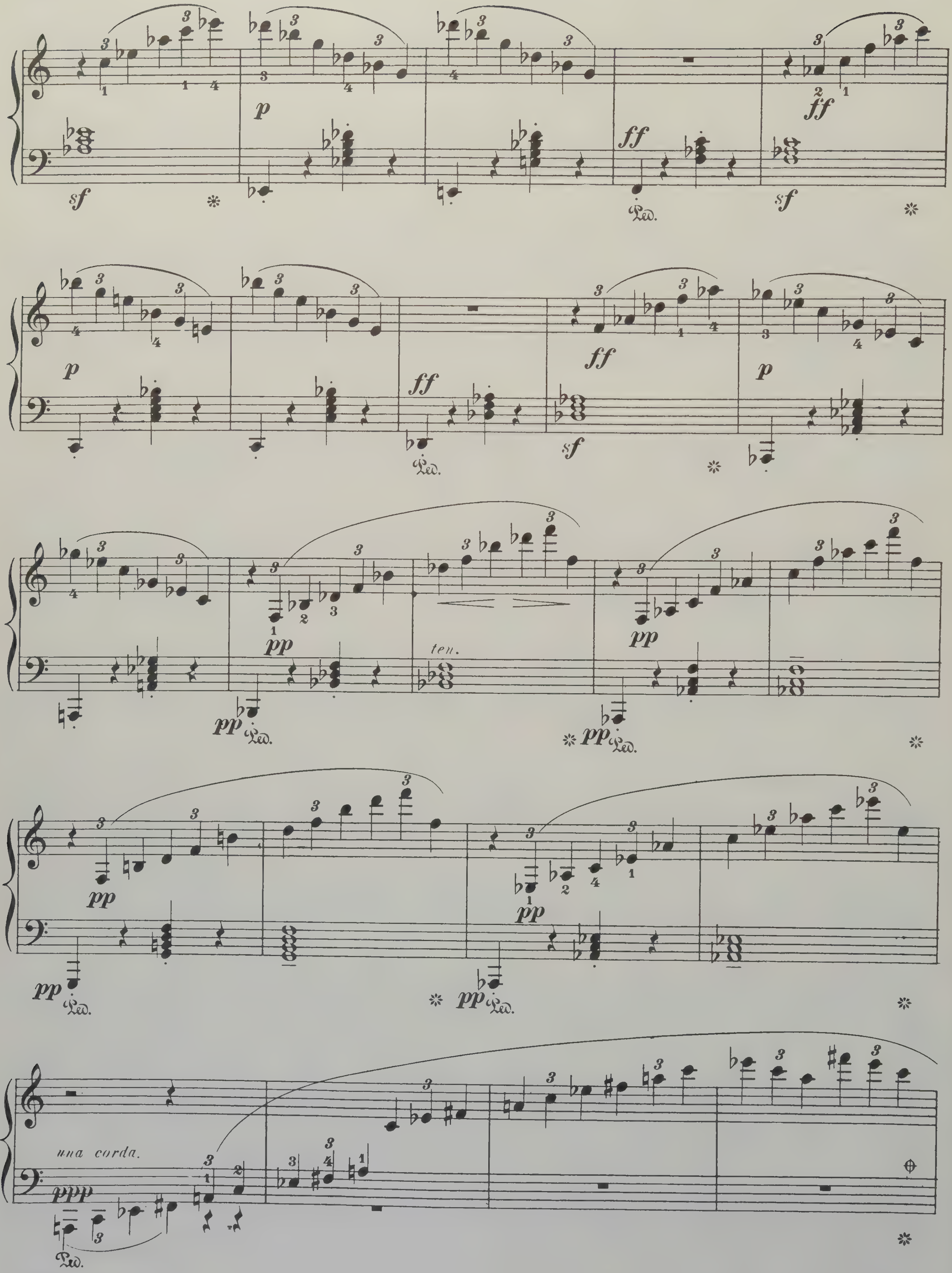


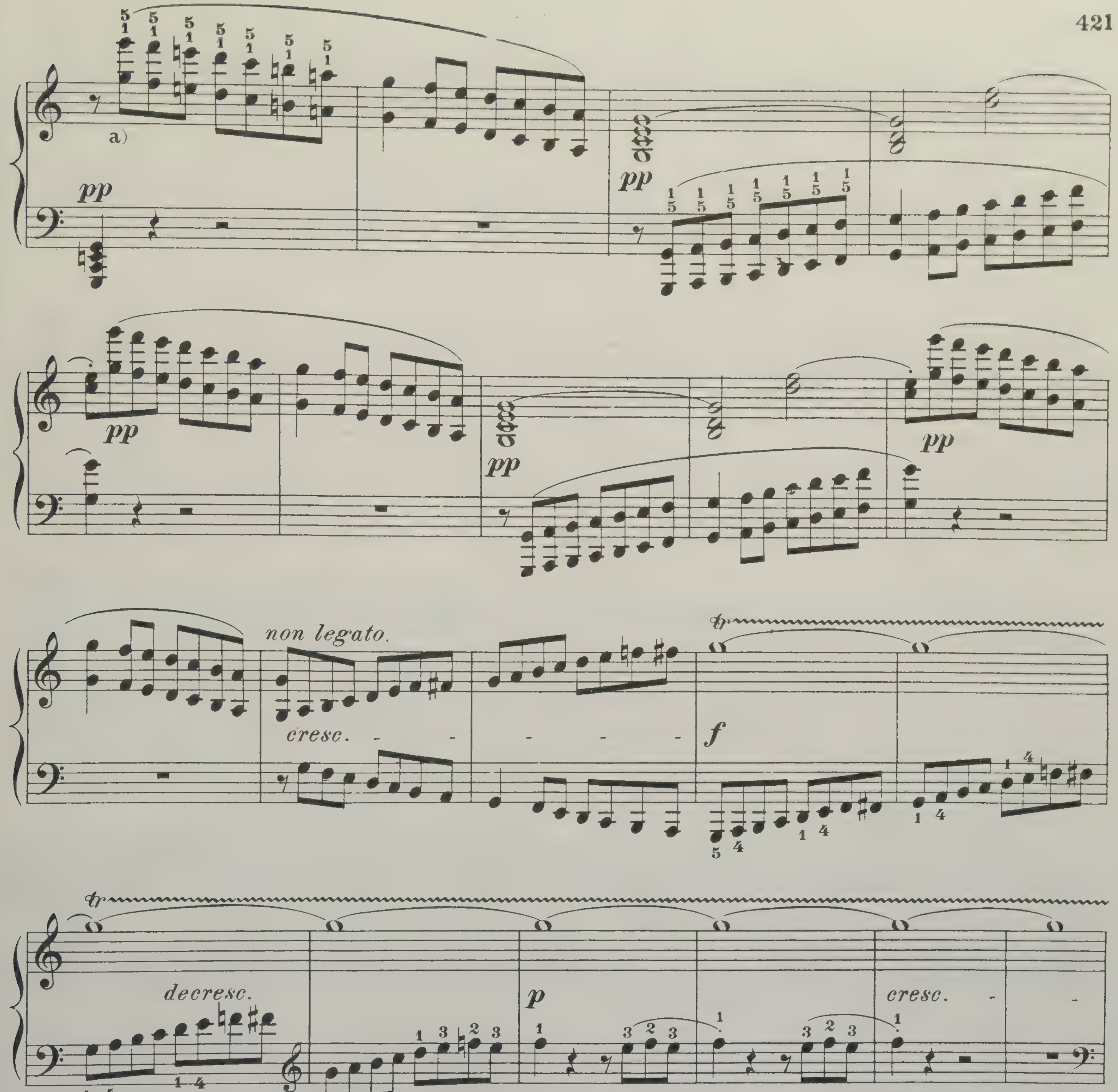
attacca subito il **Prestissimo.**



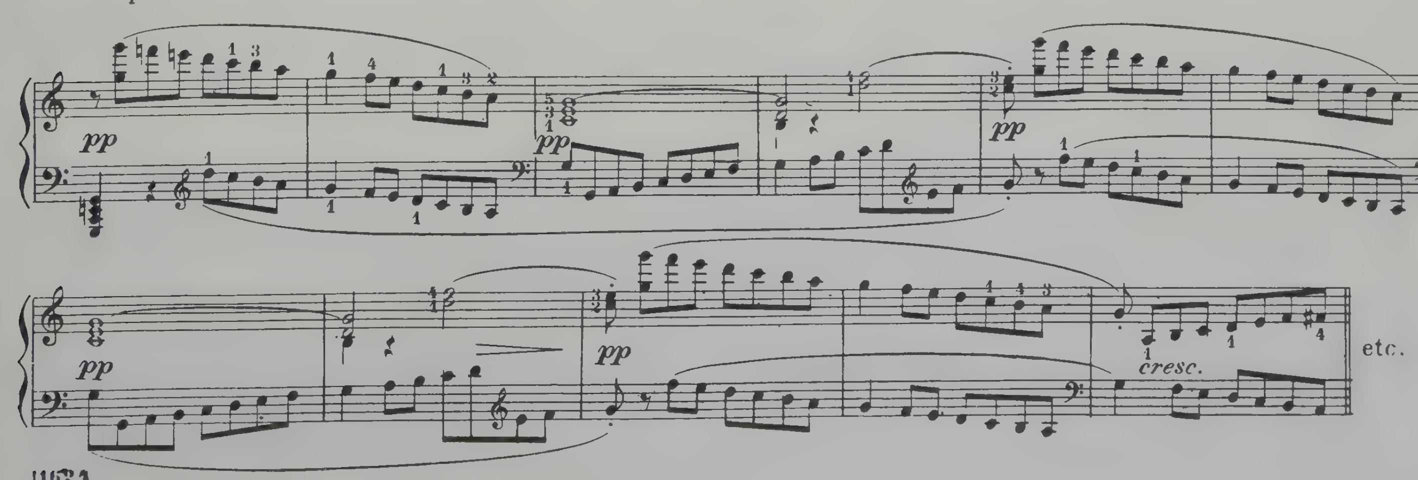
a) In order to evade the difficulty of playing *legato* octaves — the speed of the movement allowing no time for a change of fingers — the following device may be tried, though it cannot be specially recommended:

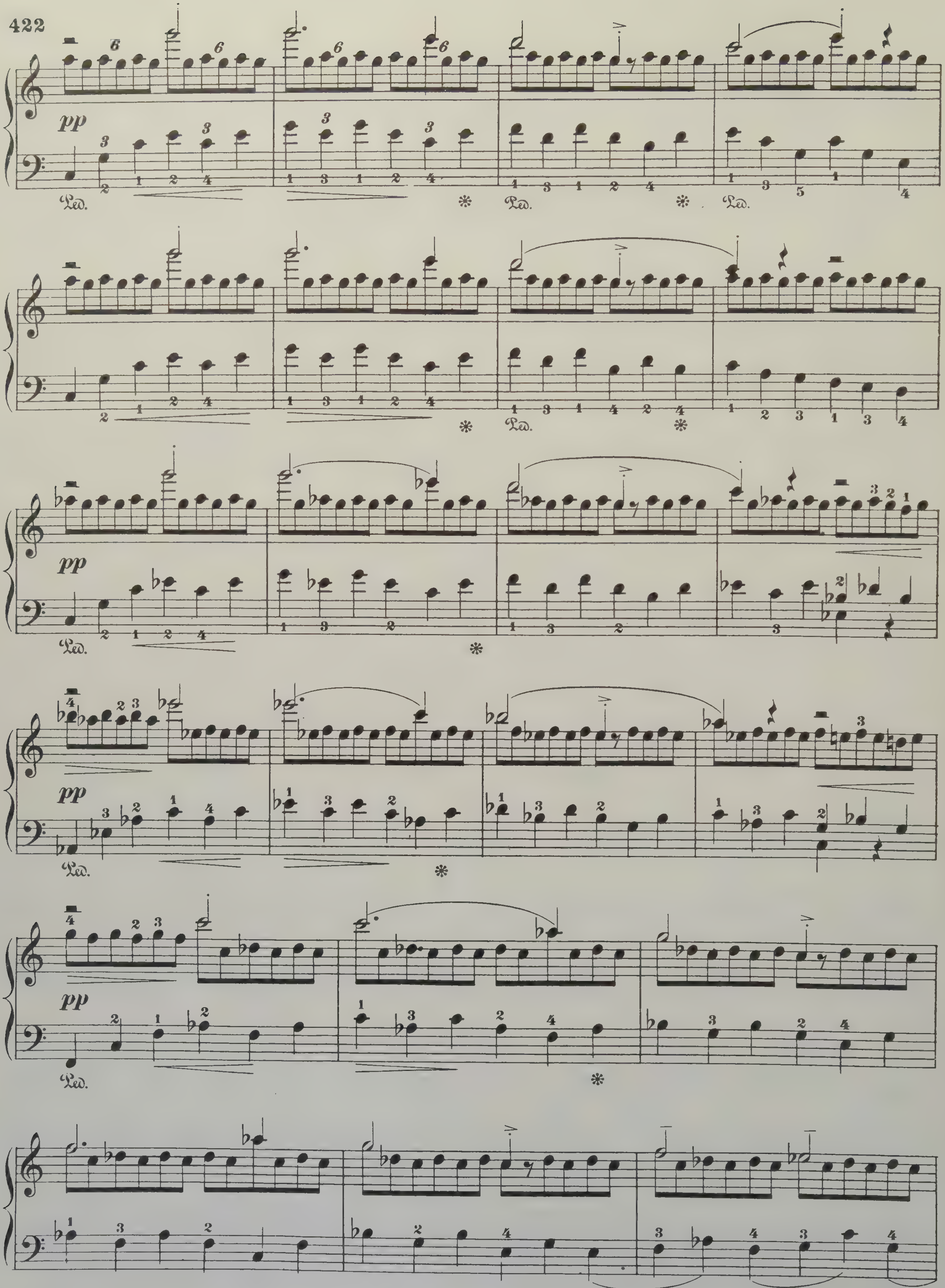


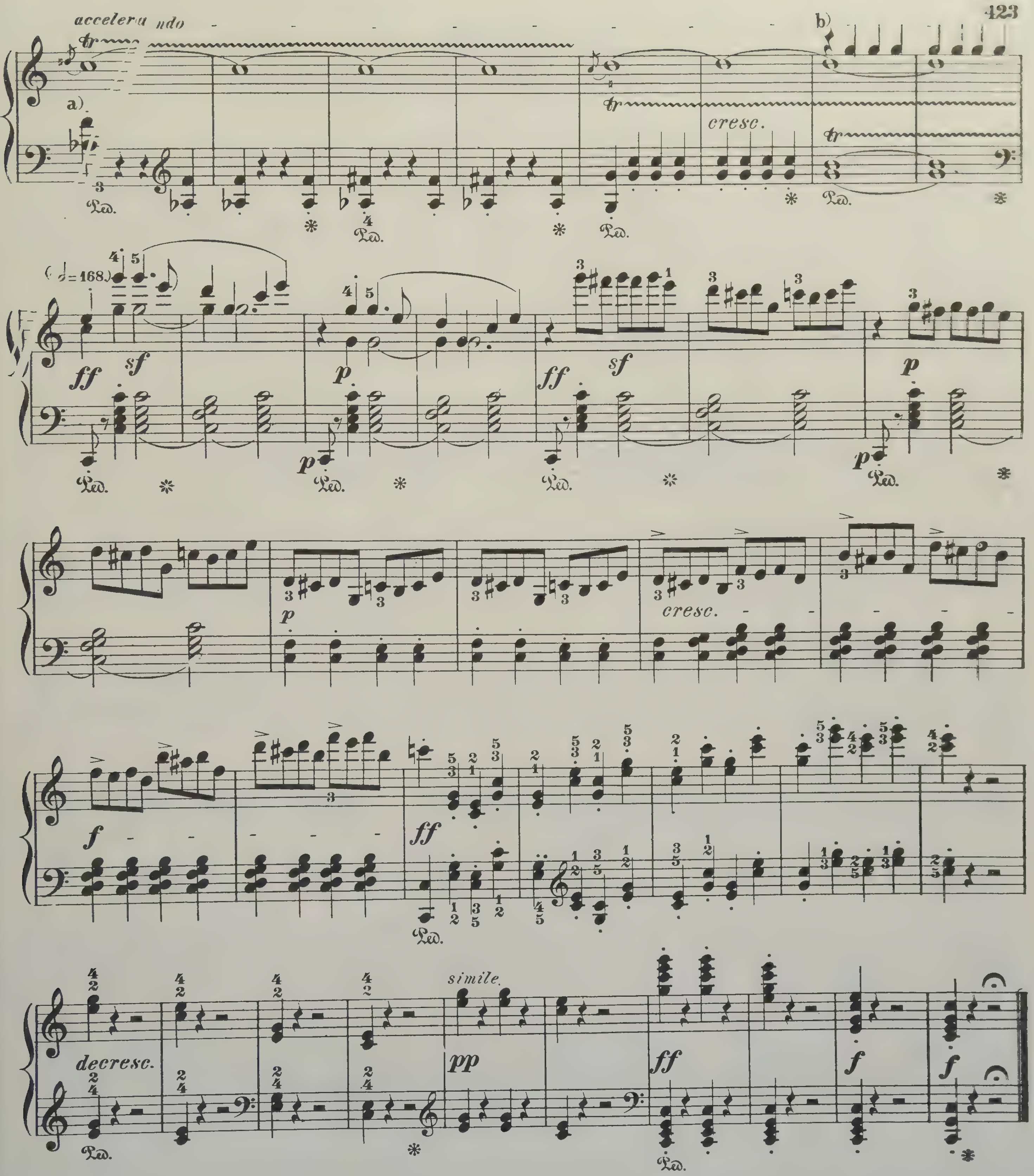

ten.
una corda.



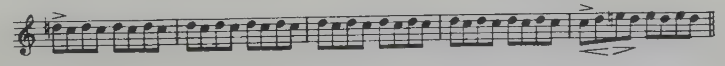
a) The *glissandi* in octaves with both hands, and *pianissimo* besides, are impracticable on our modern grands with "English" action. The Editor alters these passages as follows, and finds the effect not at variance with the composer's intention.



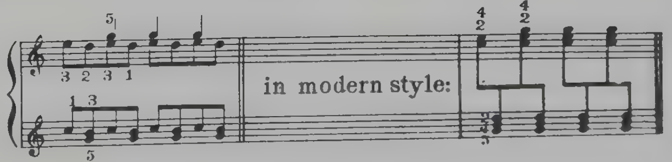

pp
Ped.



a) In conjunction with the *accelerando* advocated by the Editor, the trill may (in fact must) **be limited to the** time-value of eighth-notes in its execution:



b) The following mode of execution appears to us most appropriate, as combining the greatest sonority with the animation of the movement:

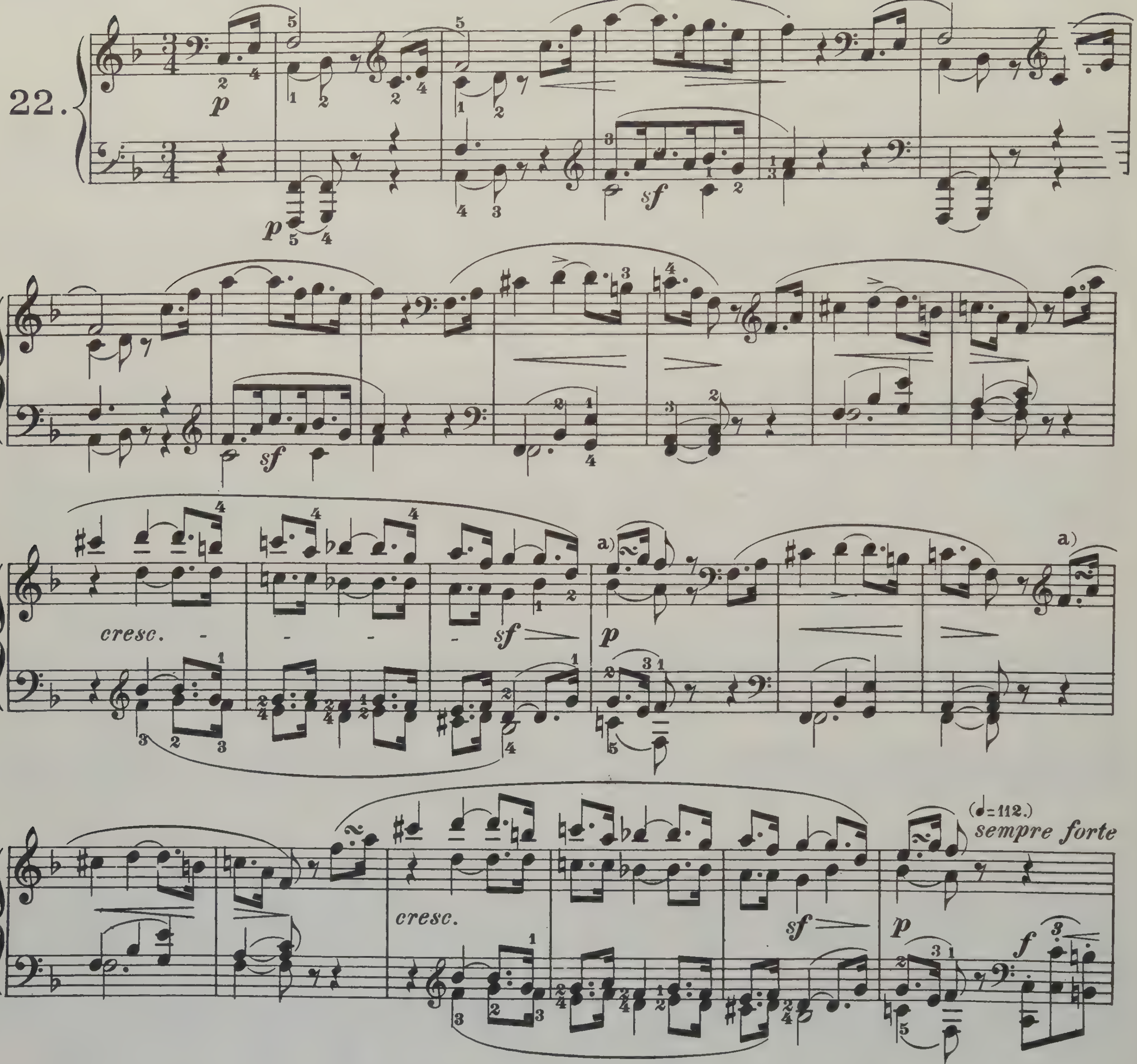


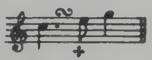
SONATA.

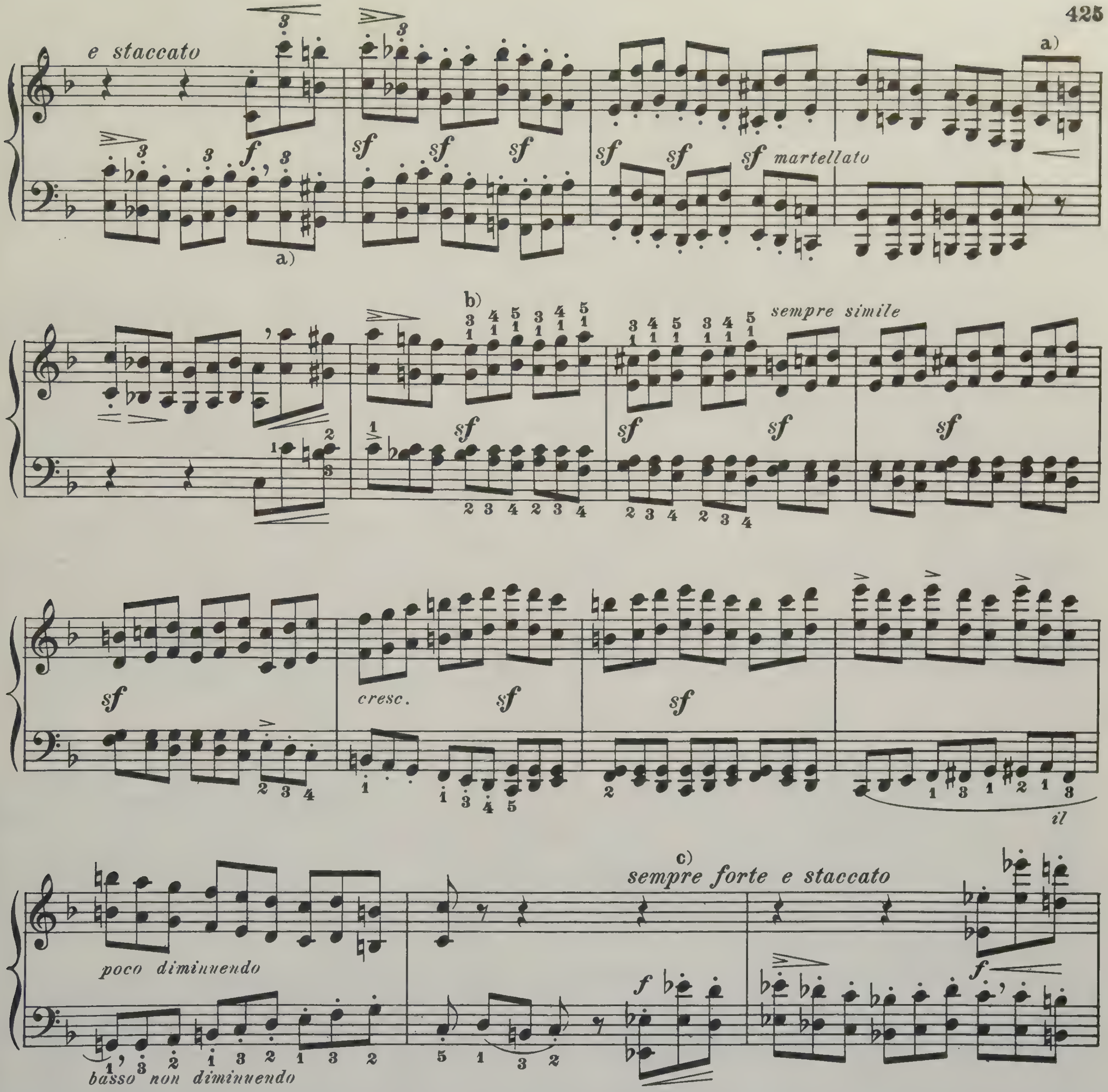
Op. 54.

L. van BEETHOVEN.

In tempo d'un Menuetto. (♩= 104.)



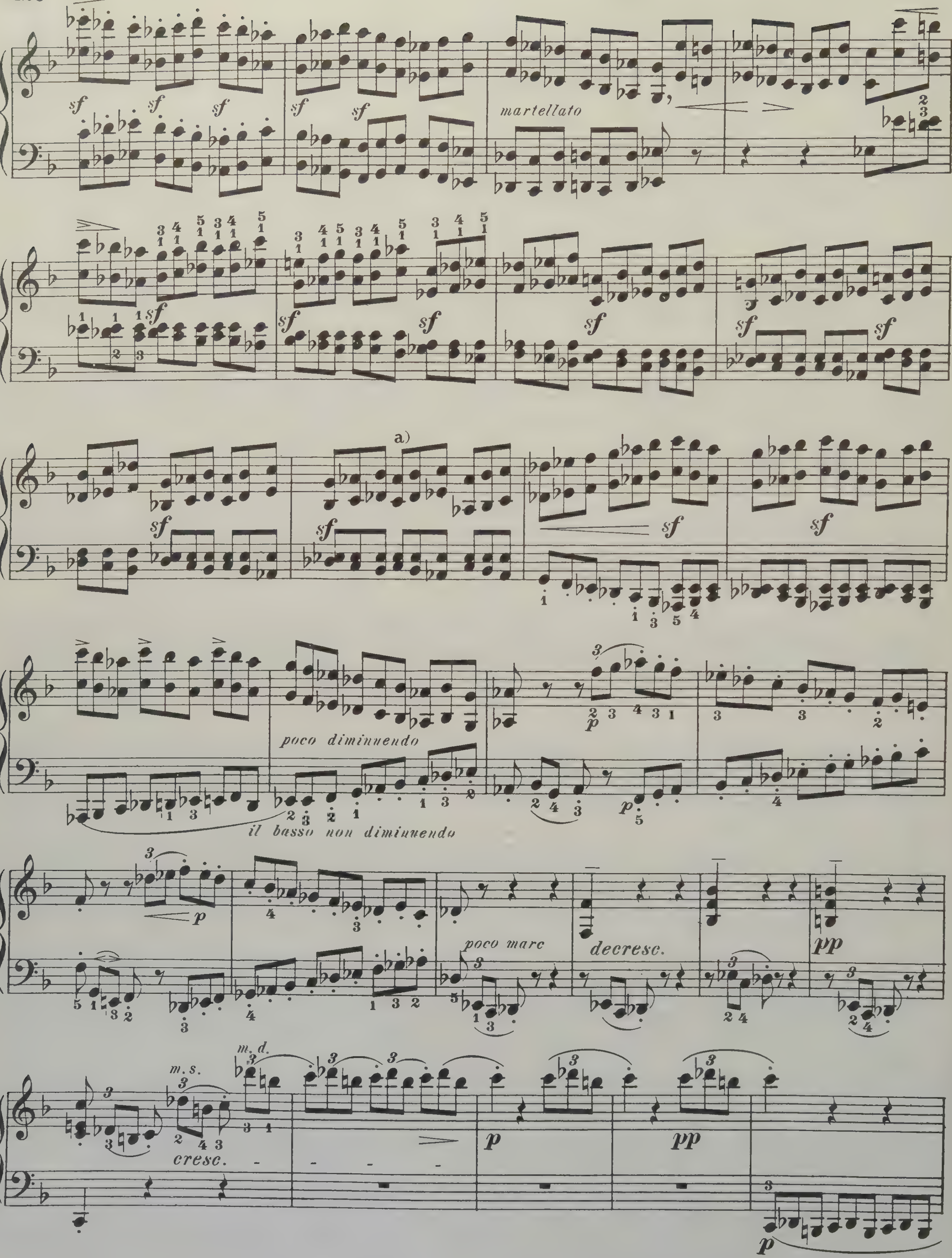
a) Whereas in general, for any melodic progression of two tones with an intervening turn, the old rule holds good, that after finishing the turn the metrical relation of the two tones is to be reproduced in diminution, as it were – e.g.:  execution: the tranquil character of the melodic phrase here requires a departure from the rule, for the sake of a smoother flow, thus: and further on. Compare the above with the Variations entering at the repetition of the principal theme.



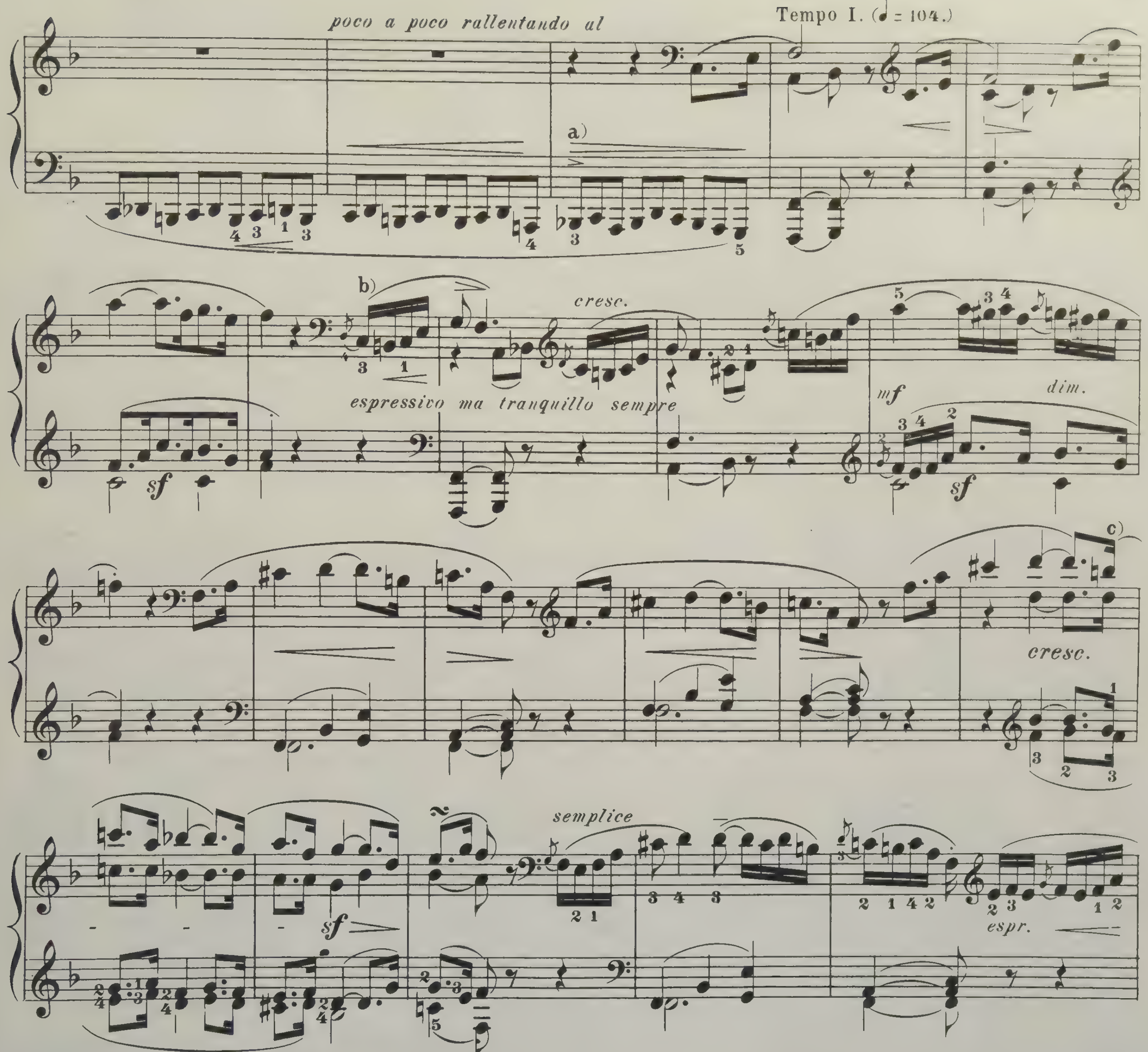
a) In rapid octave-playing the hand should be thrown very high, at the repetition of the same octave, i. e. where the rhythmical position and significance of the same tones change, so that on re-striking the same keys no mechanical hindrance may impair distinctness and precision. In each case (and also in passages of a different kind) the Editor has marked by an ordinary comma (') the places where the player should quit the key just struck sooner than the time-value of the note in question seems to demand.

b) Out of regard to the rhetorical accents, which are marked with *sf,* it is quite allowable for the player to imagine all passages in question as written out in $\frac{2}{4}$ or $\frac{6}{8}$ time, and to practise them accordingly, which will greatly facilitate his mastery of the technical difficulty. His apperception of the $\frac{3}{4}$ time, and of the proportion which these two-beat sections bear to the rhythmic entirety of the whole grand period, will be best deferred until the details are mastered (until learning the piece by heart.)

c) It depends on the individual character of the player's hands, whether, in *staccato* octave-playing, the fourth or even the third finger shall alternate with the fifth on the black keys. It is absurd to reduce this fingering to a dogma. In a very rapid movement, and in *forte,* the exclusive use of the fifth finger is, in fact, decidedly preferable. In *legato* octave-playing the matter is quite different, especially in slow tempo and passages of delicate expression.

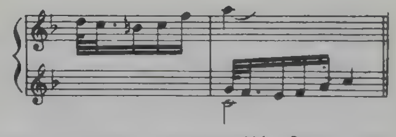


a) The original has an octave triplet on the second beat as well as on the third. The Editor regards this reading as a misprint or slip of the pen, and has substituted sixths (compare the preceding parallel passage in C major).

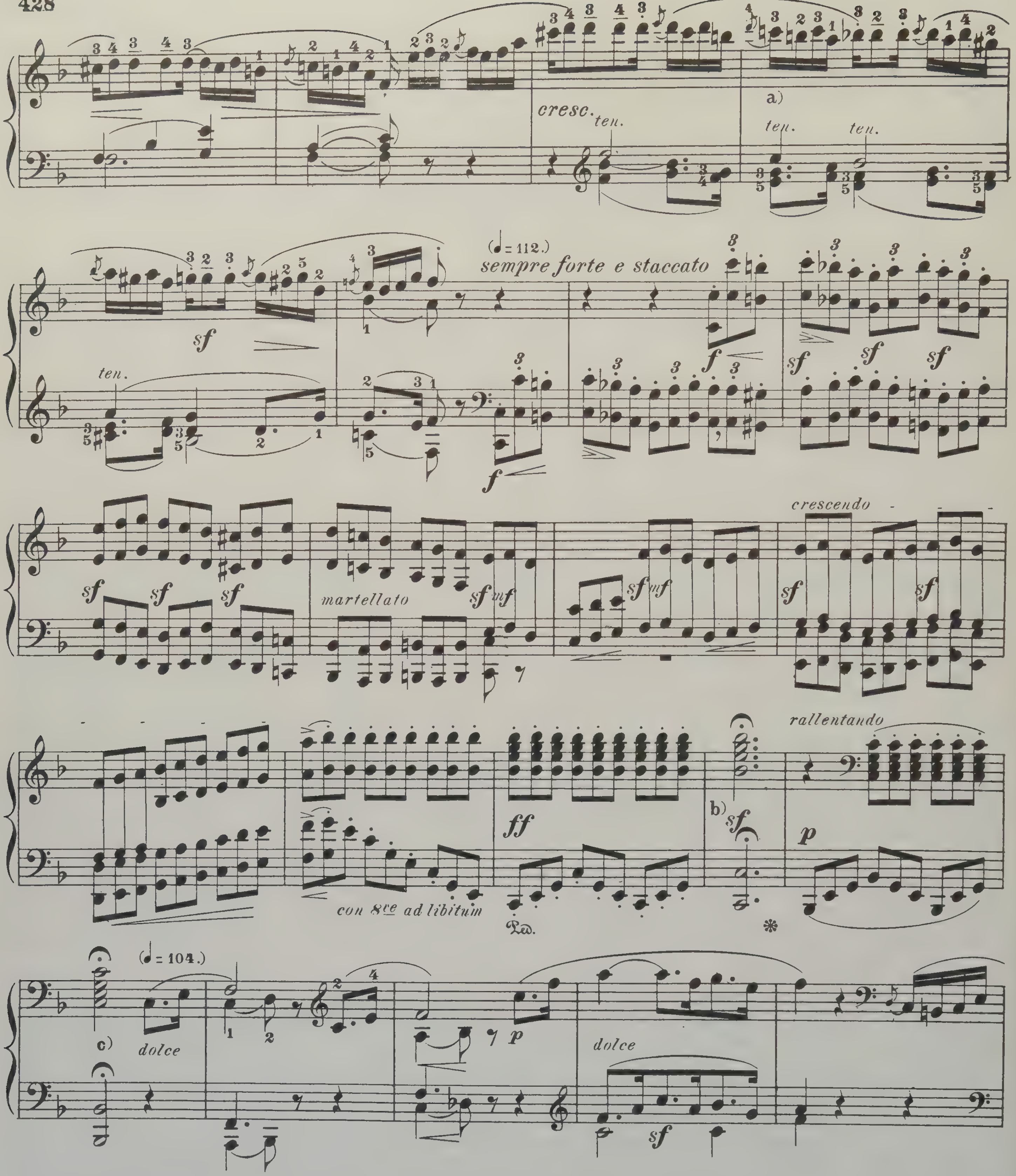


a) Most attentive study is recommended of the importance of the seventh in the bass (as basis of an ideal chord of the second), which Beethoven was the first to recognize, and which, especially in his later works, he utilized so exquisitely and diversely. A true feeling for and reflection of the Master's melodic intentions cannot be learned from didactic preachings; all that can be done is to appeal to the poetic fancy of player and hearer alike. Although the Editor abstains, on principle, from so-called "estheticizing," – and not only to avoid misconstruction on the part of musicians of the prosier sort – he cannot refrain at this juncture from pointing out the congenial utilization of the aforesaid interval in Hector Berlioz's works, who learned in this and other points – and not, as the ignorant suppose, in a merely "external" fashion – more from Beethoven than the great Master's epigones in the Fatherland. Also compare a strikingly similar passage in the last measures of the introduction to the Finale to Sonata Op 57, F-minor.

b) The appoggiaturas must not be played short and sharp, but softly and smoothly interpolated in the measure, according to Ph. Em. Bach's rule; thus:

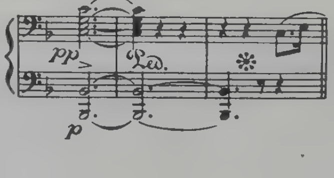


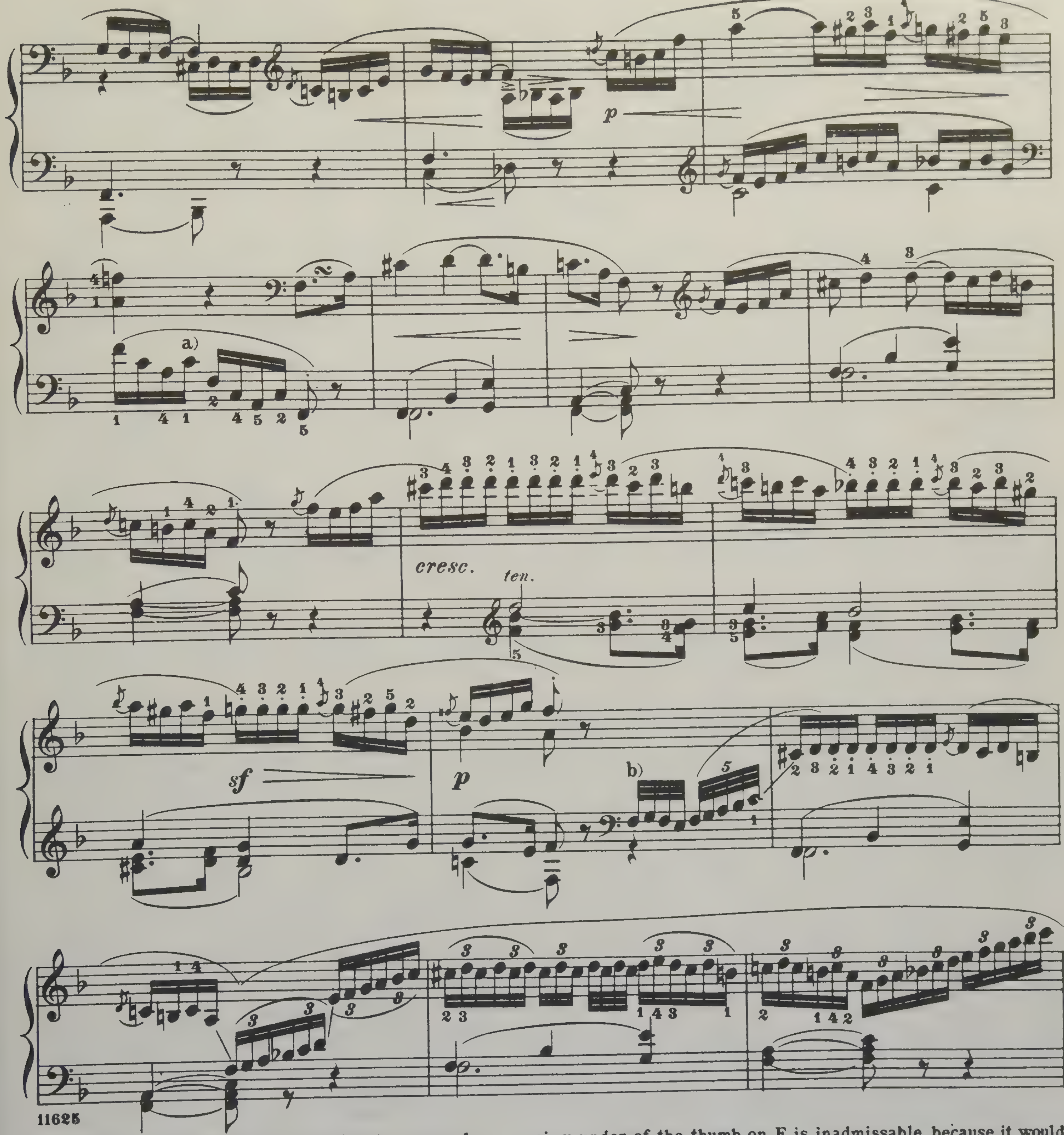
c) While the left hand plays an unbroken *legato*, the division of the slur in the higher part will form no unsuitable variant.



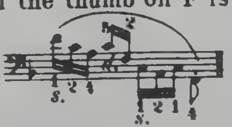
a) The phrasing of the lower parts, which may seem somewhat strange at first glance, is to be observed with literal exactness. The metre is trochaic, not iambic, i. e.: the short note must not, as commonly happens, be played as an auftakt.

b) Prolong the hold for 2 measures.

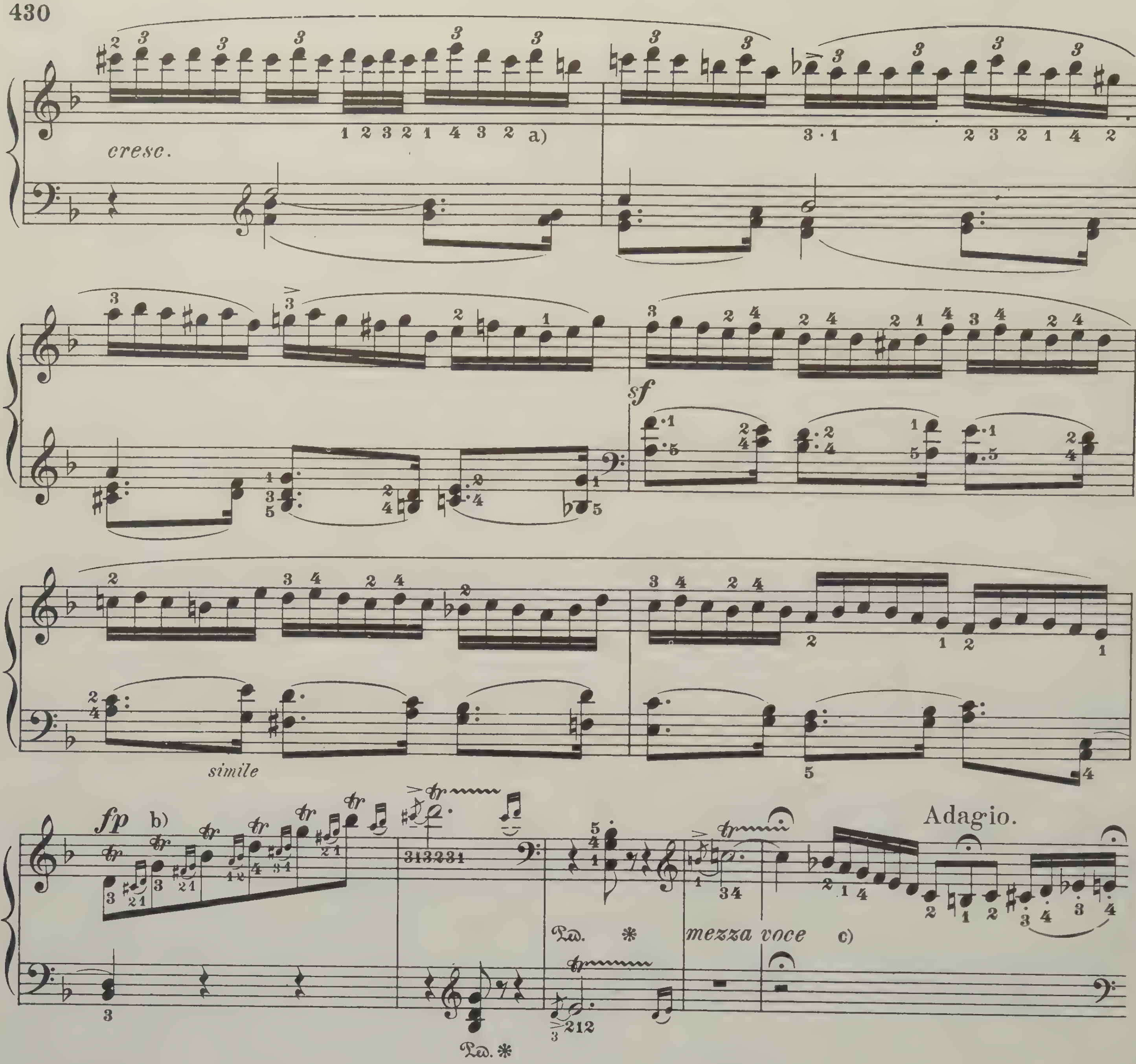
c) The Editor reads the second hold as follows:  etc.



11625

a) Whoever finds the given fingering too unusual – a passing-under of the thumb on F is inadmissable, because it would interrupt the *legato* – may divide the figure between the two hands: 

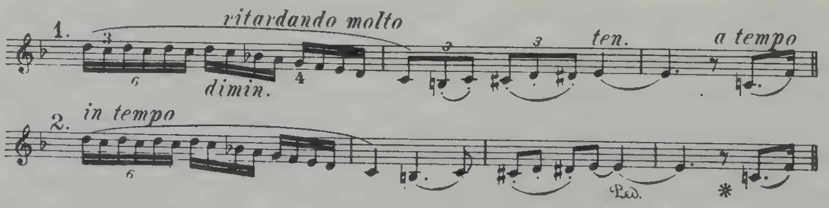
b) The rhythmical division of the notes as here prescribed by the composer must be practised with the utmost precision until it becomes "second nature". Any transgression of the letter is equally a transgression of the spirit, and a player who has accustomed himself to an amateurish procedure in this regard will be totally incapable of correctly interpreting the latest, more especially, of Beethoven's works. The intimate connection of the notation with the composer's melodic aim is perhaps most unequivocally exhibited in the figuration of the piano part of the Trios Op. 70 and 97. On the correct execution of the quintuplet, particularly in rather slow tempi, we remark, that where the musical sense requires an acceleration the division 2 - 3 is appropriate, and 3-2 in case of retardation.

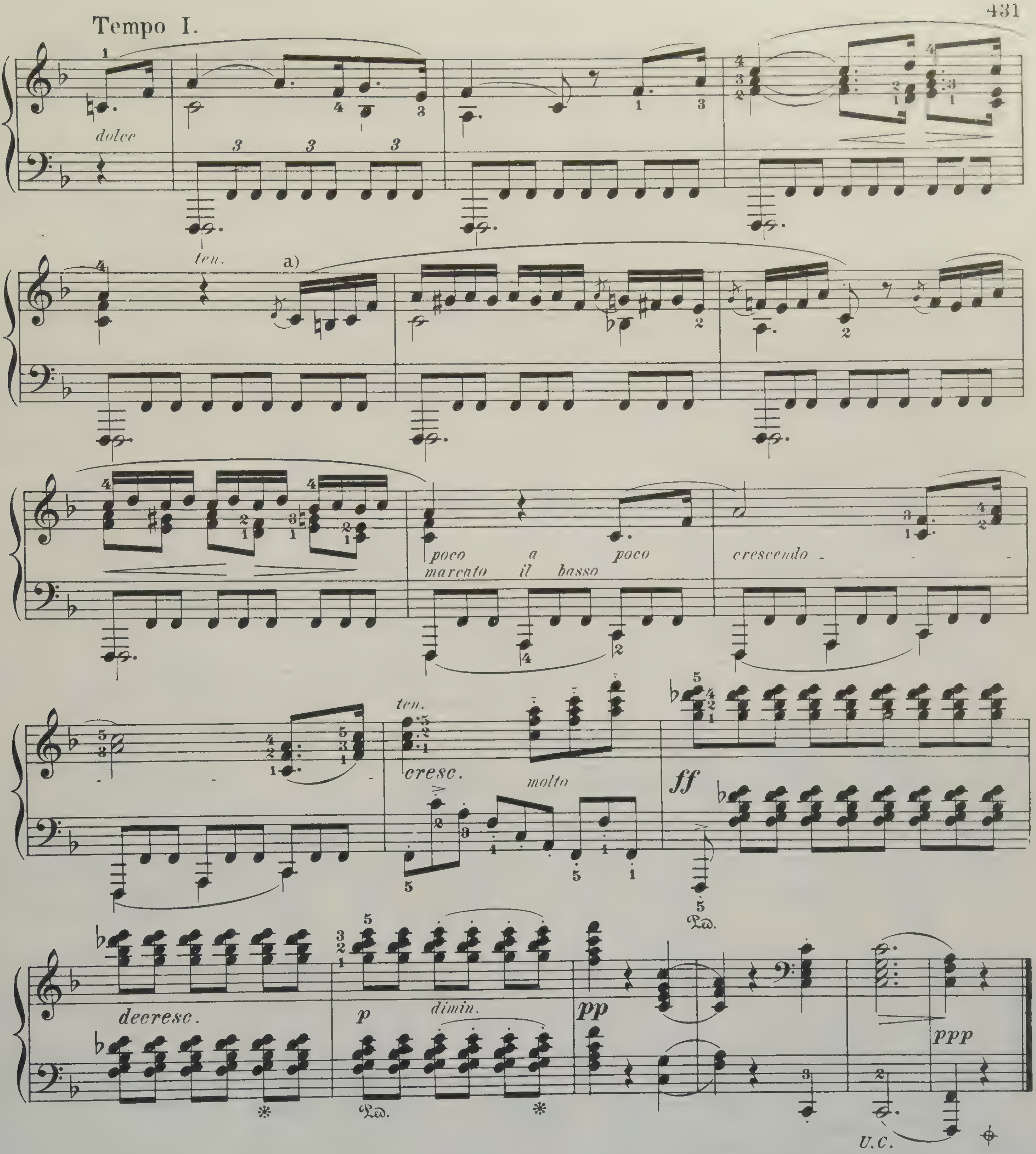


a) The fourth 16th-note in the left hand may be struck simultaneously with the sixth in the double triplet for the right. It is preferable, to be sure, that separate practice by each hand should have rendered them so independent of each other as to enable the player to observe a more exact mathematical distinction of the time-values in their execution.

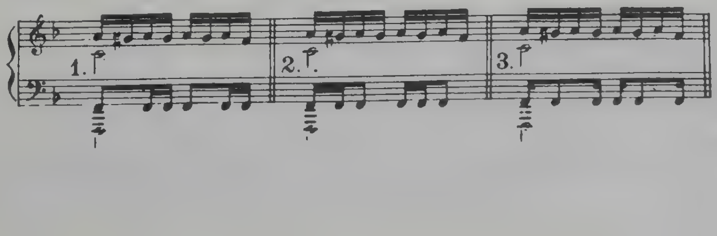
b) Contract these trills to simple turns with after-beat (i. e.: quintuplets).

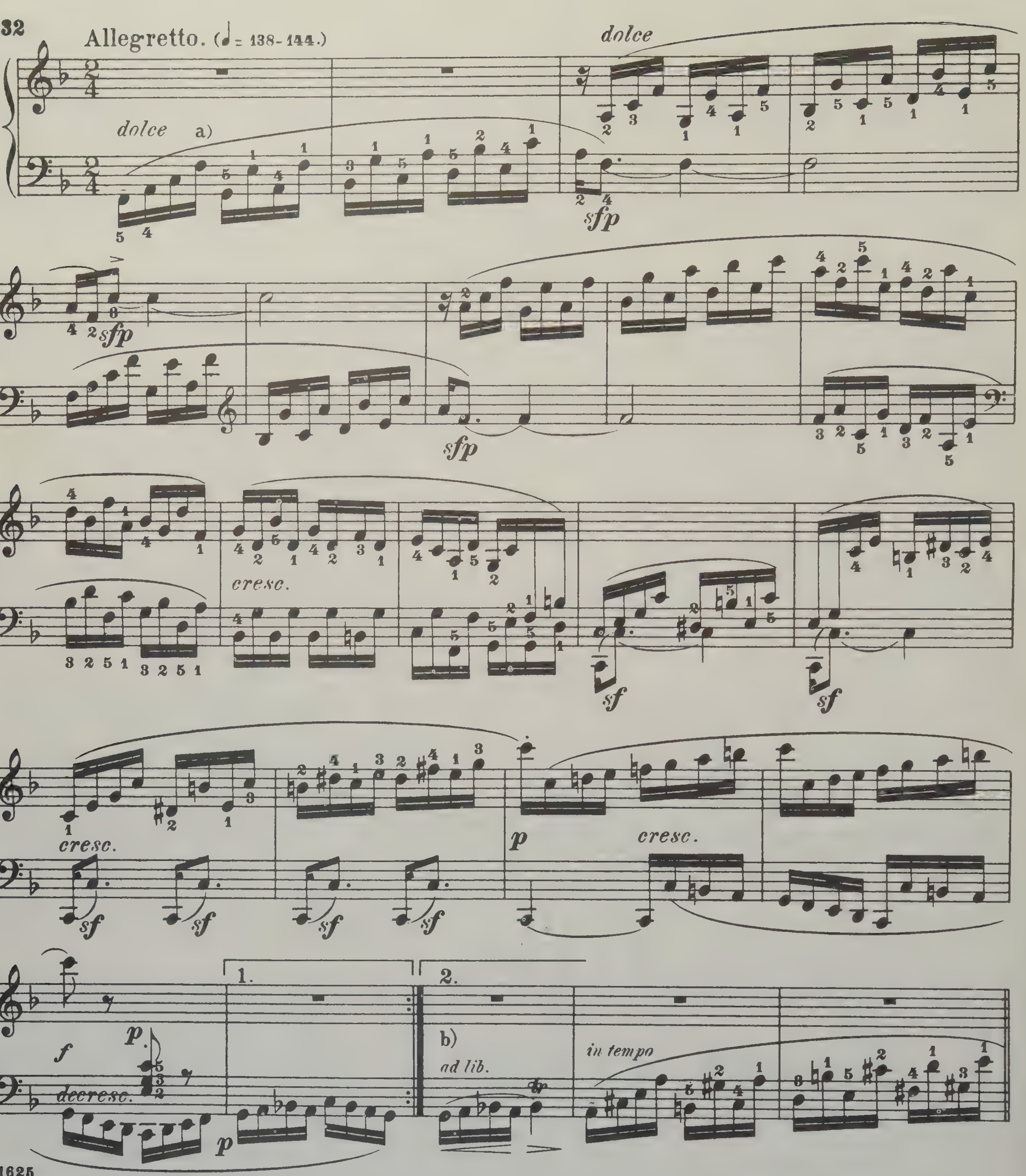
c) The notation of the cadence is so singularly inexact, not to say bizarre, as easily to lead to manifestations of subjective bad taste of the most various kind. We subjoin two versions, the first of which we prefer, despite its contradiction of the first hold in the original.





a) As any truth can attain to permanent recognition only after a painful struggle with dissonant and opposing errors, in like manner, for acquiring certain mechanical accomplishments, the expedient is to be recommended, first of all — but, be it observed, with equal zeal — to exhaust all possible ways of "how not to do it." A player, unable so far to control different simultaneous rhythms as to play 4 notes in the right hand to 3 in the left independently of each other, should practise in alternation the following examples until he involuntarily hits the sole remaining "right way."



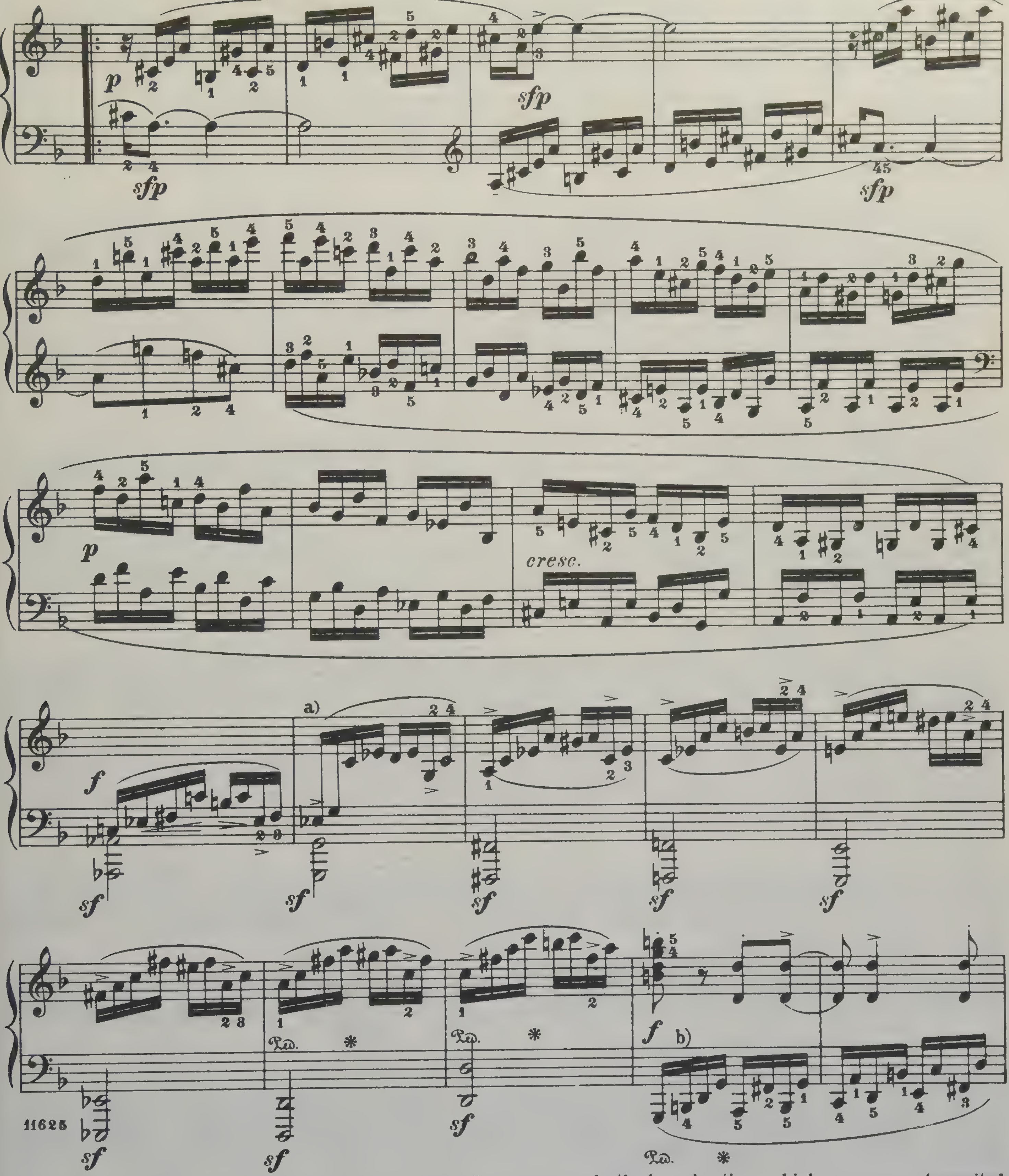


11625

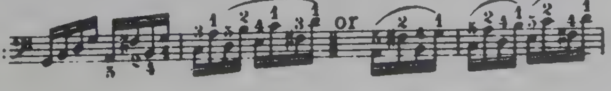
a) As a technical side-study it might be well to practise the passages in broken sixths by striking them simultaneously:

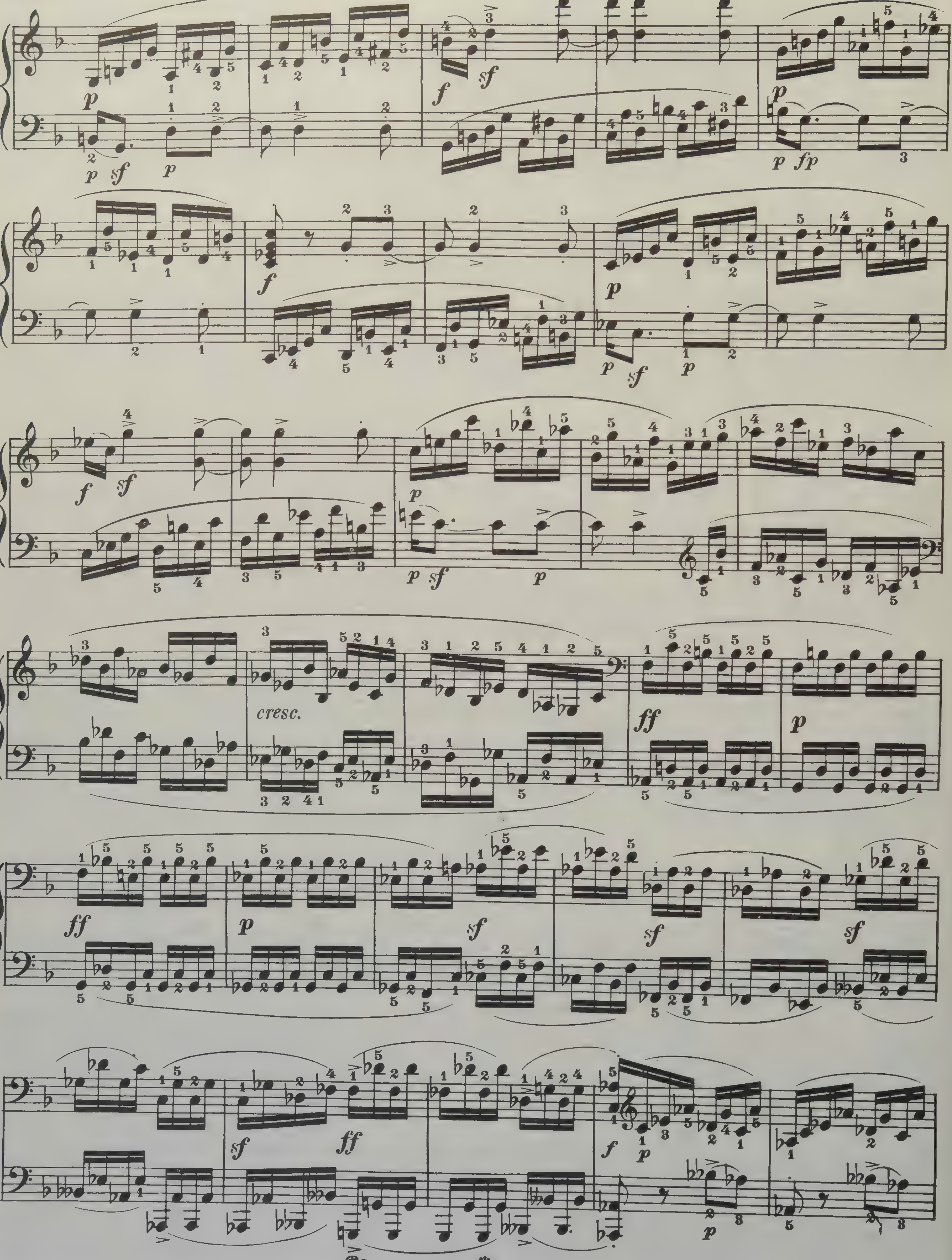
But in doing so, take care not to fall into the habit of sustaining the lower notes, and striking the higher ones later.

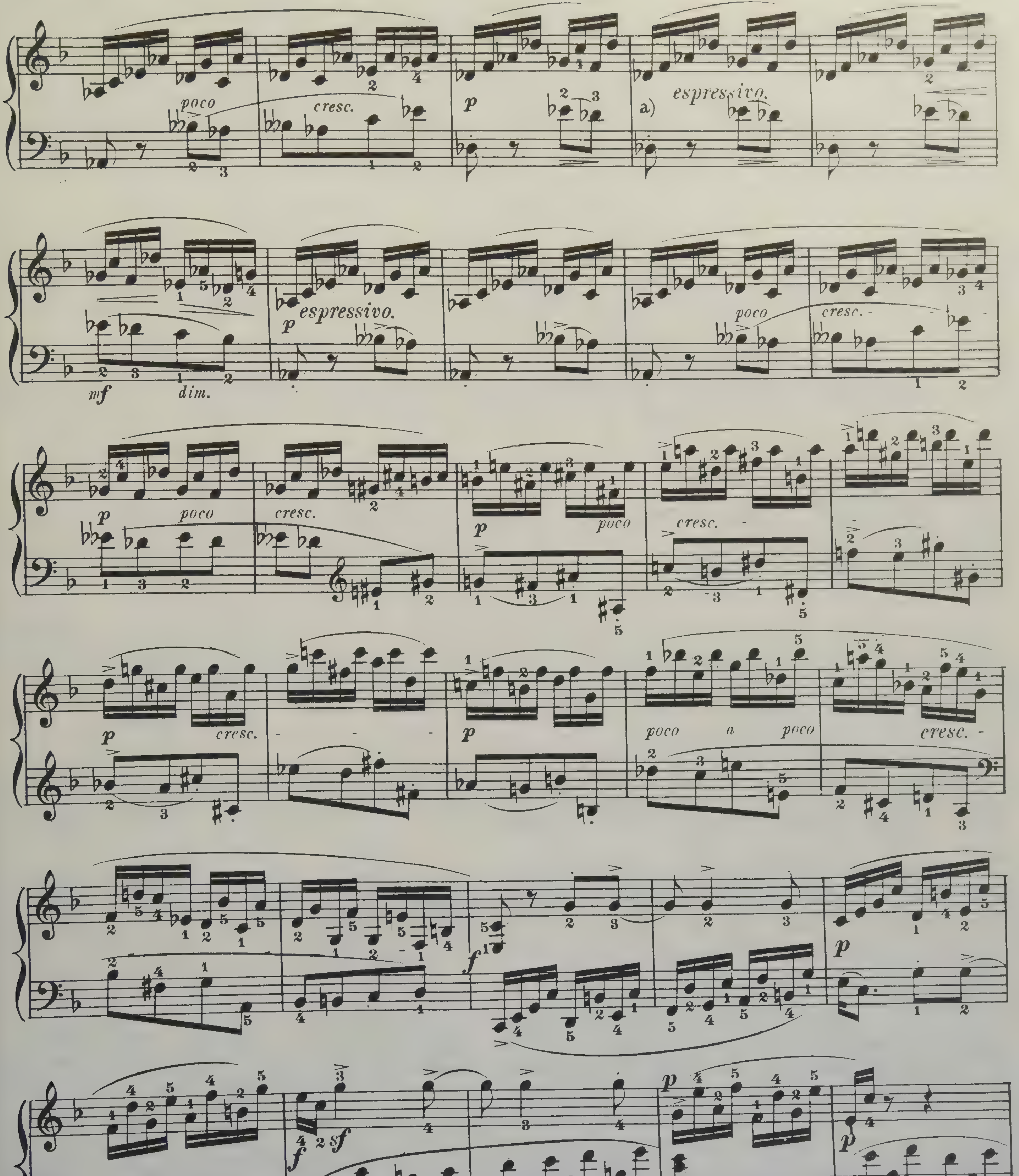
b) In view of the precision in notation with which Beethoven wrote his works, the general rule obtains, that after-beats are to be added to trills only where explicitly indicated by the Master. In this place, however, the after-beat appears essential; nevertheless, an individual conception of the entire measure, wherein a certain retardation may seem not inappropriate, must decide the point, as in many other passages.



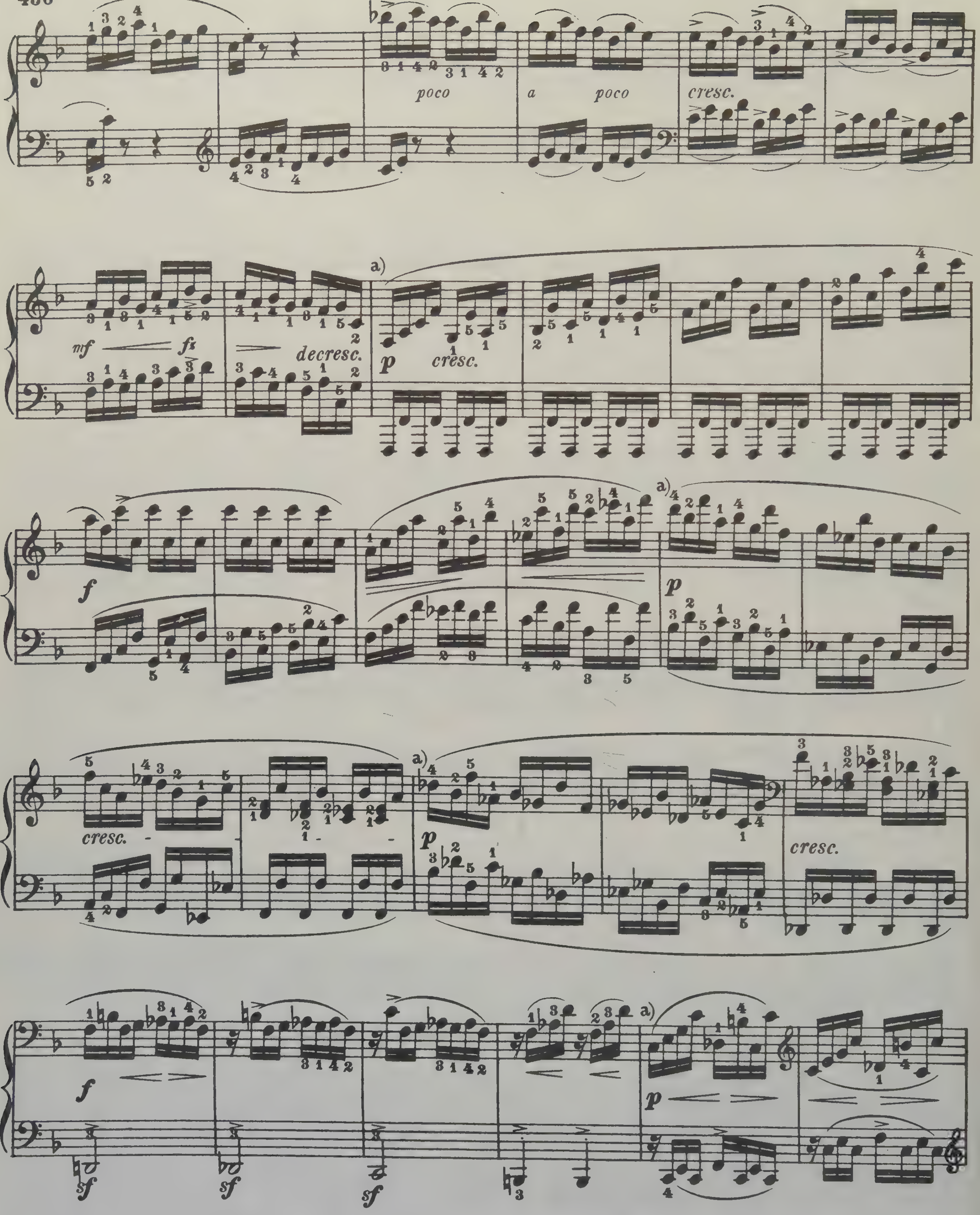
a) An accentuation of the fourth eighth-note will secure a rhythmic animation which appears not unsuited to the character of the figure, and prevents the uniformity in the movement from making an impression of monotony.

b) The given fingering is probably the most convenient with reference to the difference between the white and black keys. For improving the technique it is advisable to practise other fingerings as well, which disregard the former end. E. g.:  Proceed similarly for the right hand.

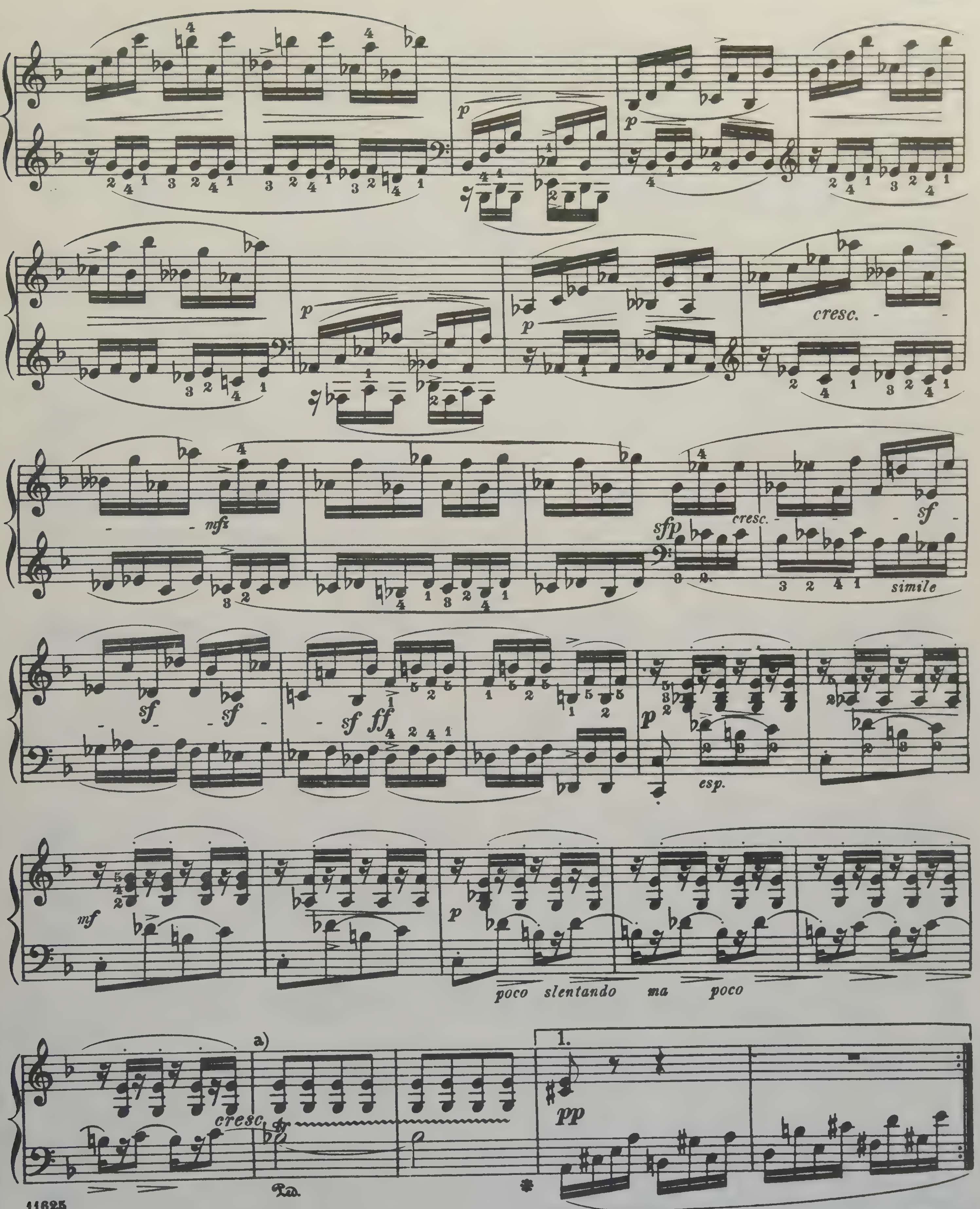

cresc.



a) The author's direction "*espressivo*" must not tempt to a sentimental conception or to a *tempo rubato.* The plaintive tone in the interval of the descending minor second must, on the contrary, be conceived humoristically, and the whole movement taken in a tempo strictly uniform as possible.

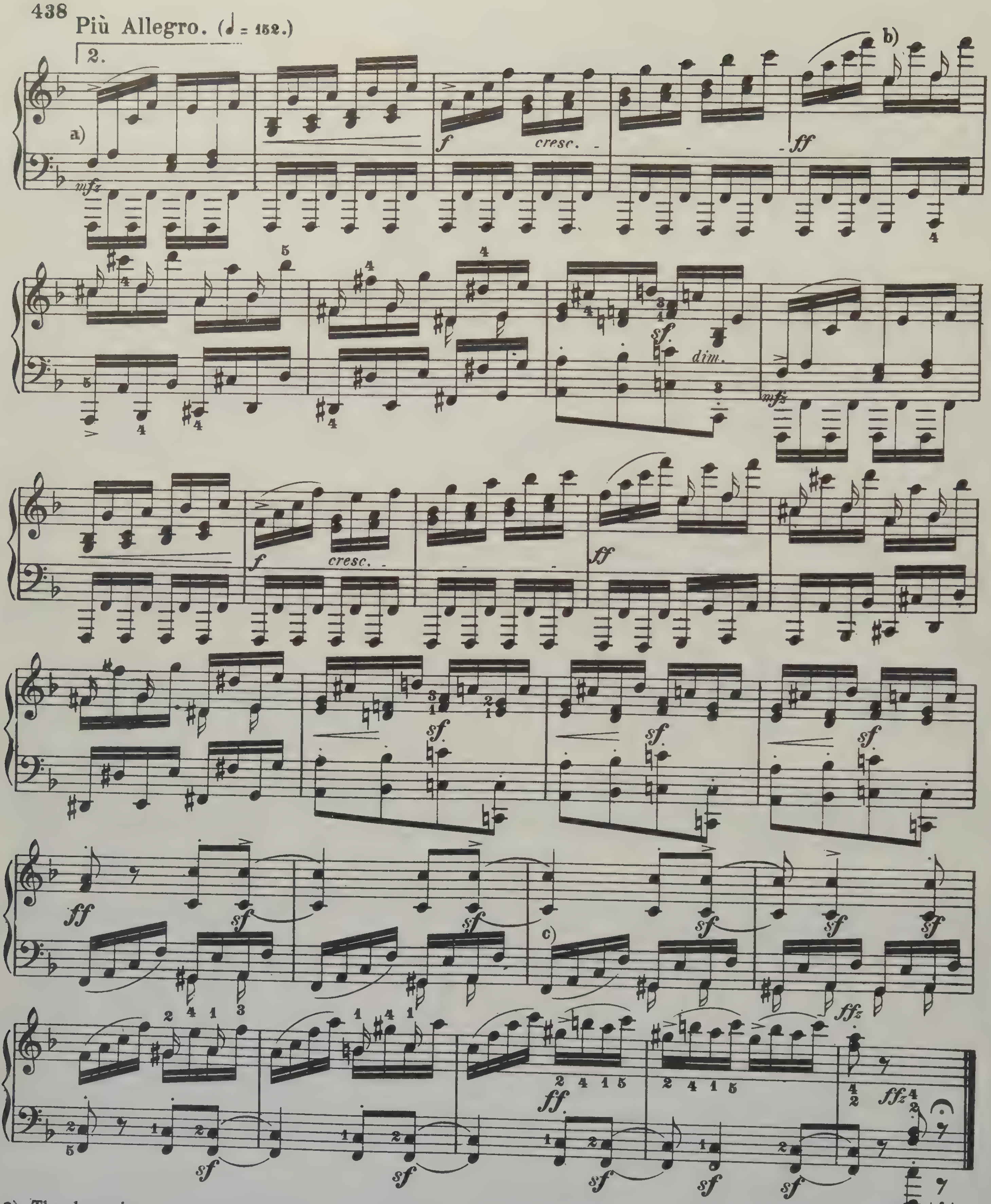


a) Before each of the 4 places marked (a) make a rest of imperceptible length, which will also add to the distinctness of the abrupt *piano*. A representation of even the hastiest disquiet in tones ought never to degenerate into breathlessness (for player or listener.)



11625

a) Before the 'Ima volta', the trill ends in the left hand with an after-beat, (Note (b) on p. 432) and a rest of imperceptible length intervenes before the *pp* entrance of the A-major (Note (a) p. 436). But the second time, before the transition to the *"Più allegro,"* the after-beat is omitted, and both measures materially accelerated.



a) The dynamic expression marks at the beginning of the Stretta were forgotten by the composer. A twice-repeated climax in *ff* was doubtless intended.

b) Excepting the broken chords marked by slurs, all this is to be played very "detached," special care being taken that the thumb and fifth finger of each hand strike with equal strength, and that the movement in 16th-notes never becomes uneven.

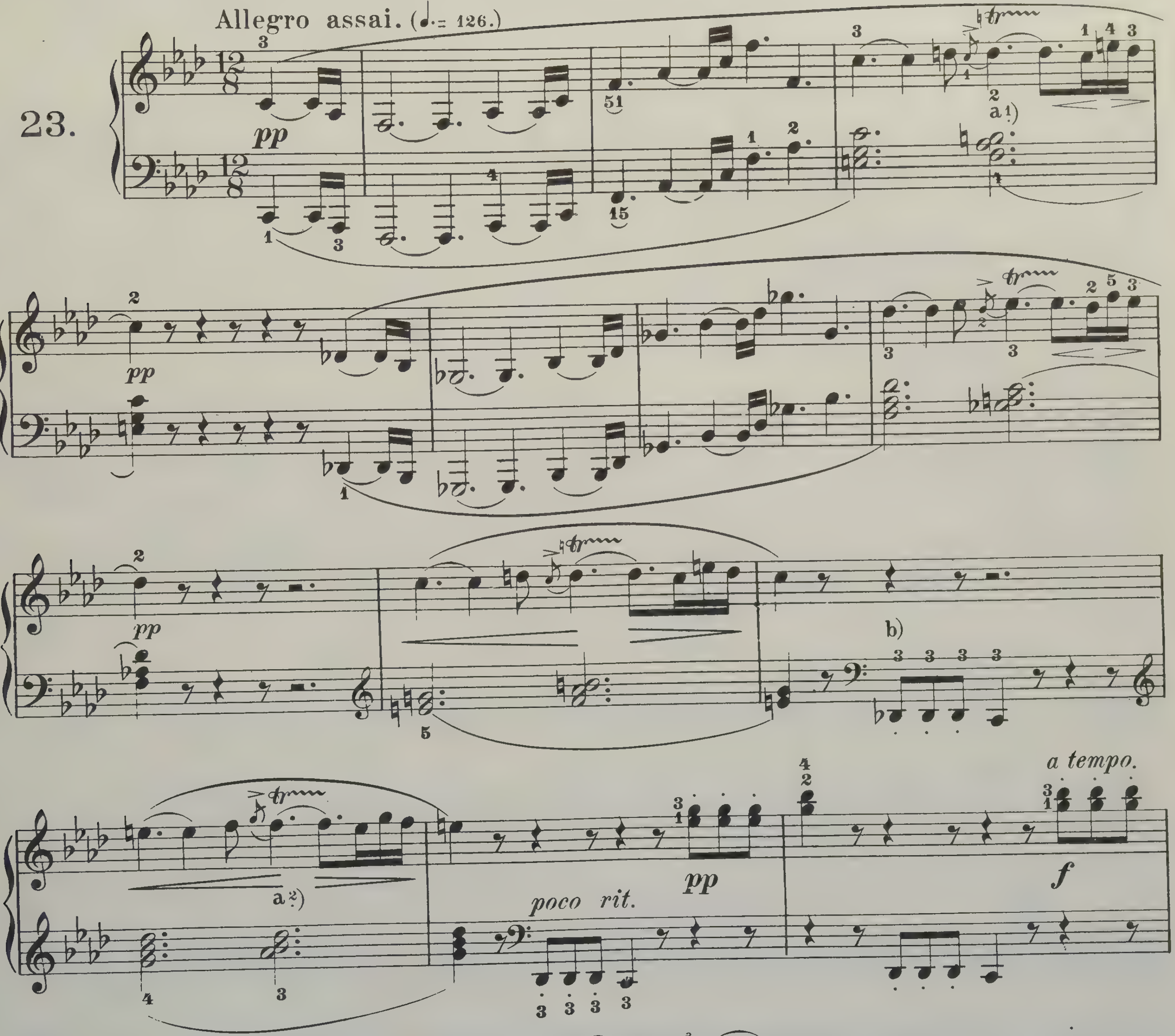
c) It is possible that, by a slip of the pen, the rhythm of this measure was made to resemble that of the following measure instead of that of the preceding one. Comp. third measure before close, in bass.

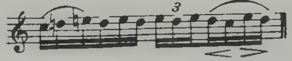
SONATA.

Op. 57.

To Count FRANZ von BRUNSWICK.

L. van BEETHOVEN.



a1) Execute the trill with appoggiatura as follows: 

Scrupulous care must be taken to emphasize the after-beat here written out, which is of thematic importance, and should on no account be forced to acceleration by undue prolongation of the trill. Joh. Seb. Bach indicated this trill beginning with a slide by the sign ~. As in the case of all embellishments, without exception, the first 3 notes must fall precisely on the count to which they belong; the momentary dissonance thus arising with the highest tone in the left hand is in full conformity with the melodic purpose. Even in modern compositions, an *auftakt*-like treatment of the slide is inadmissible (see innumerable instances in Chopin's Nocturnes, e.g., Op. 37, № 1; Op. 55, № 1).

a2) The similar trills beginning without an added note from below (wrongly called an appoggiatura) should commence throughout the piece on the higher auxiliary, which requires a discreet *marcato*:

b) In order to render impossible any connection between the last note in the triplet with the following quarter-note, which would be contrary to the spirit of the motive, it is best to take them with the same finger.

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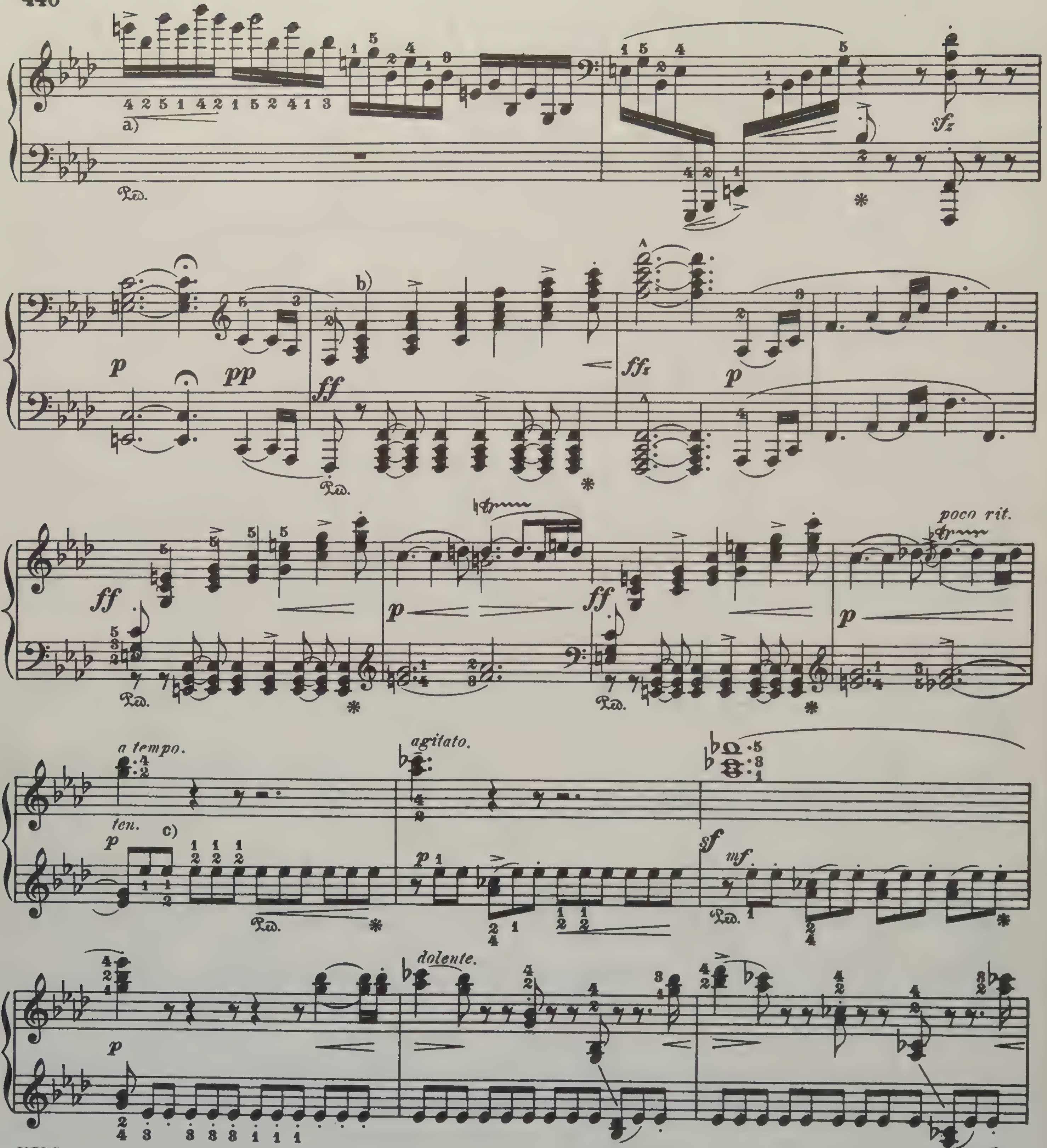
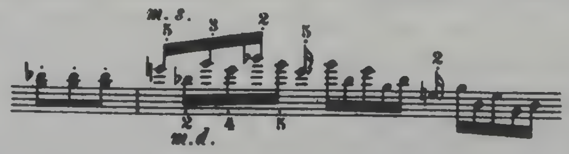


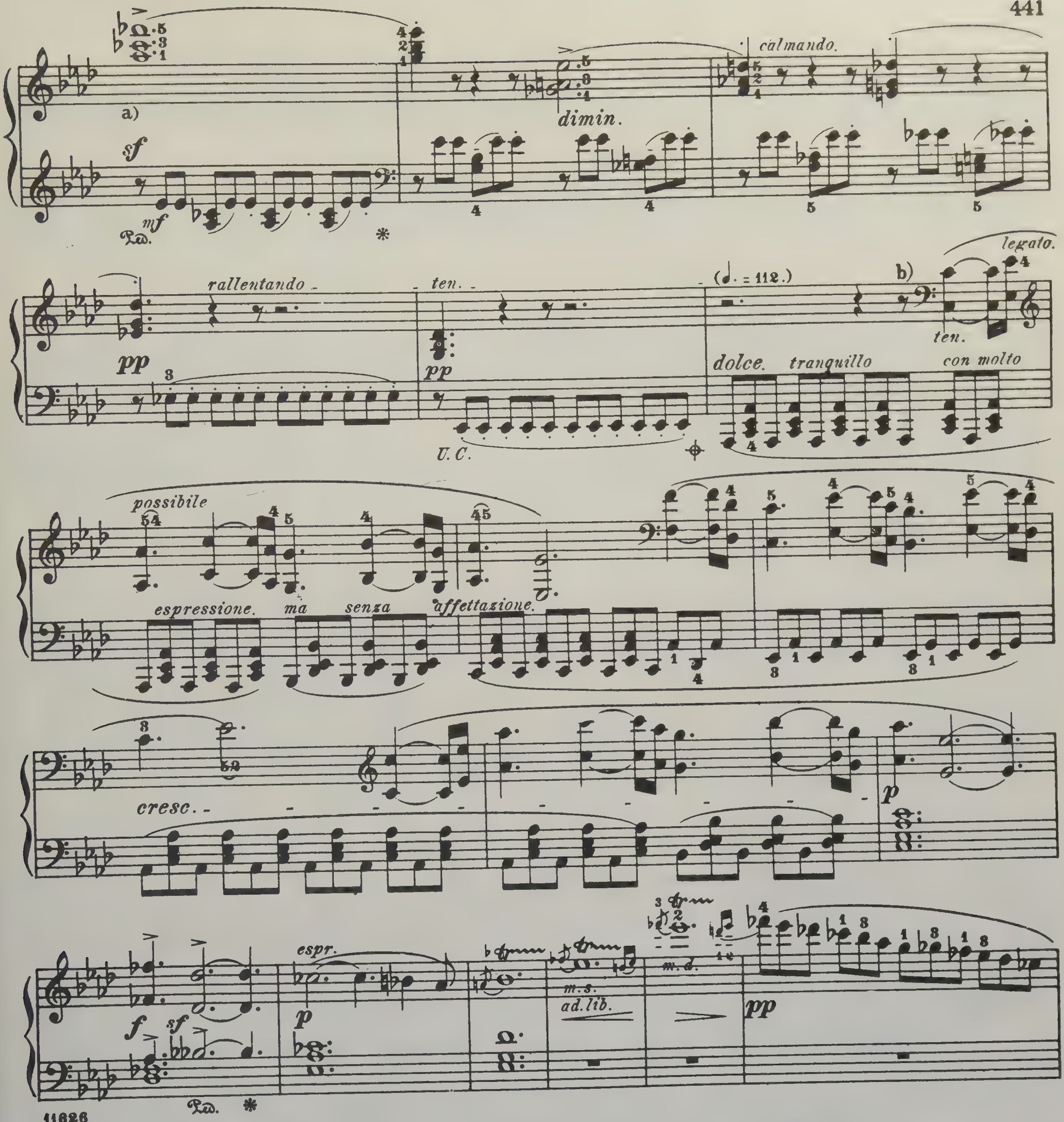
11626

a) A player unable to perform this difficult passage with the requisite force and virtuosity, will do well

to divide it between the hands, e. g.  etc.

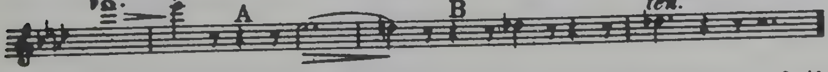
b) An observance of the prescribed accentuation of the four counts (alternately in both hands) is absolutely essential to prevent metrical confusion in the syncopations.

c) By employing two fingers (1 and 2) on the same key, its exact repetition will be insured.



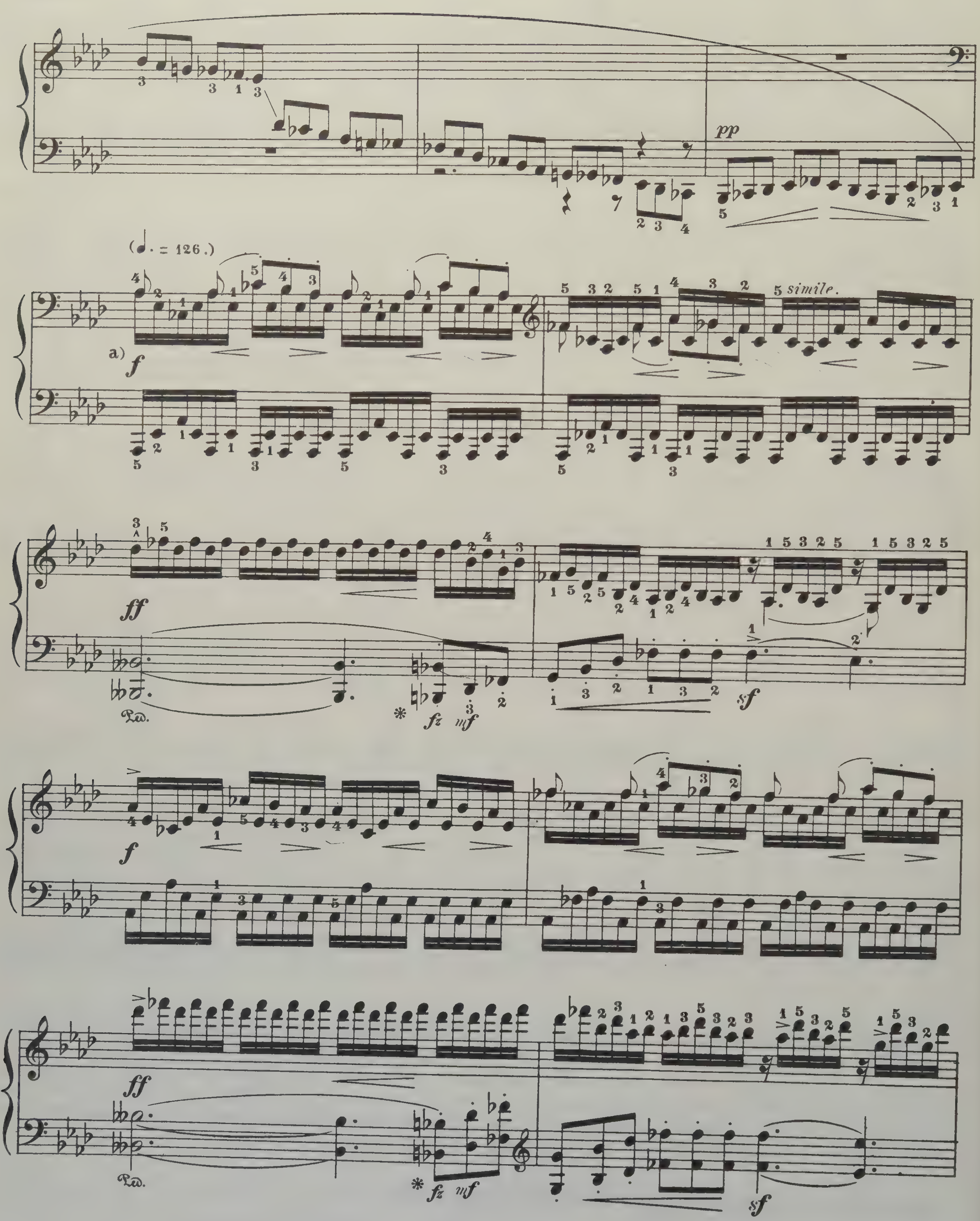
11626

a) Without keen insight into the Master's thematic work, without a clear understanding of the process of the arising and passing-away of the several motives, an intelligent and intelligible interpretation of his works is impossible. As detailed analysis would swell this instructive edition to an "unpractical" bulk, and oral instruction by the teacher being, moreover, far more fruitful of good than written treatises, the Editor must content himself with occasional hints, leaving their exploitation to practical teaching. Take note, just here, of the melodic "passing-away," more particularly from the rhythmic point of view:

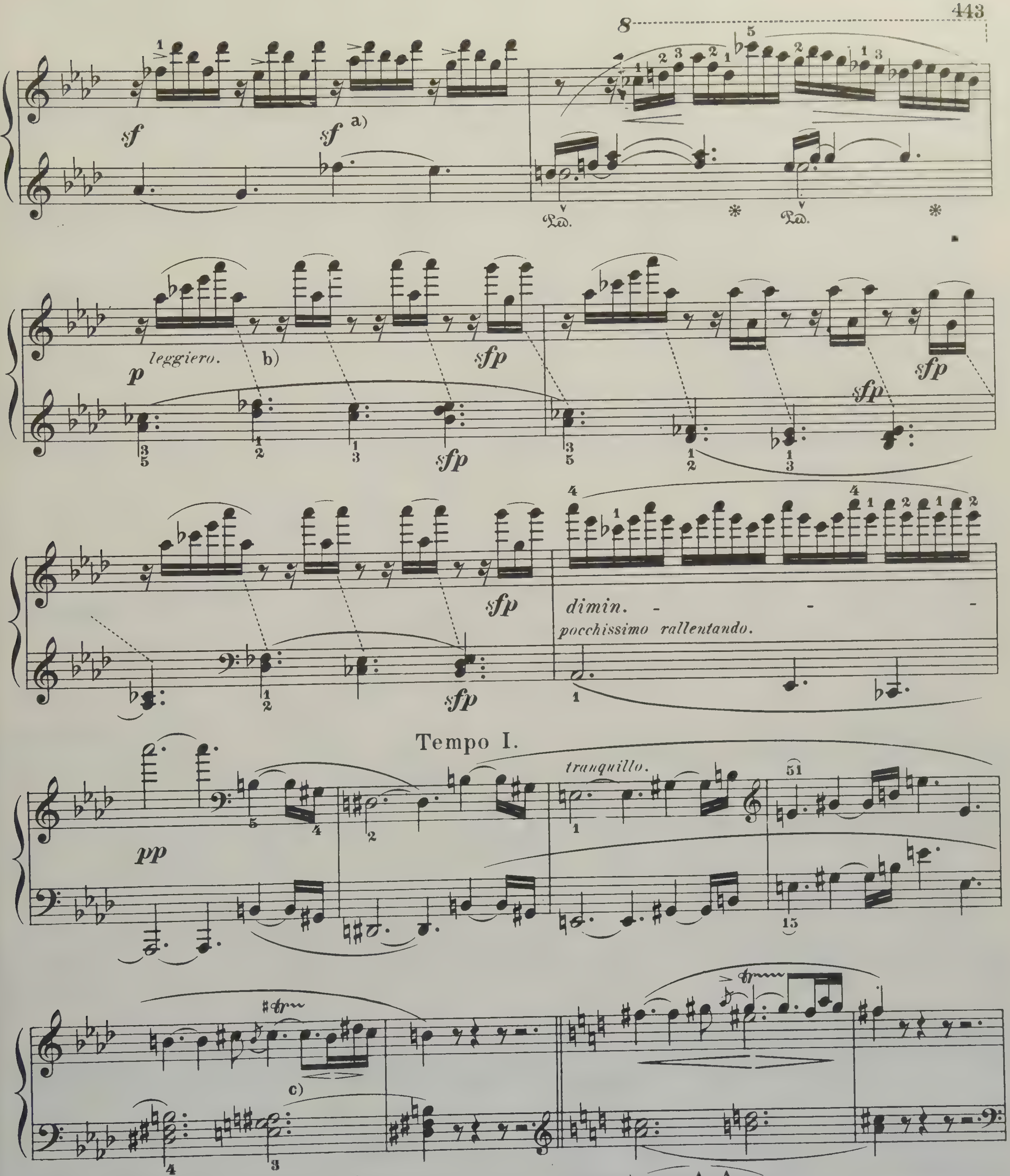


A. Rhythmical diminution. B. Melodic disappearance of the descending second.

b) While observing the exact rhythmic precision demanded by the correct interpretation of this melody, which arises from the inversion of the first motive, be very careful to play the intermediate 16th-notes without over-sharp emphasis, an avoidance of which ought never, on the other hand, to lead to indistinctness.



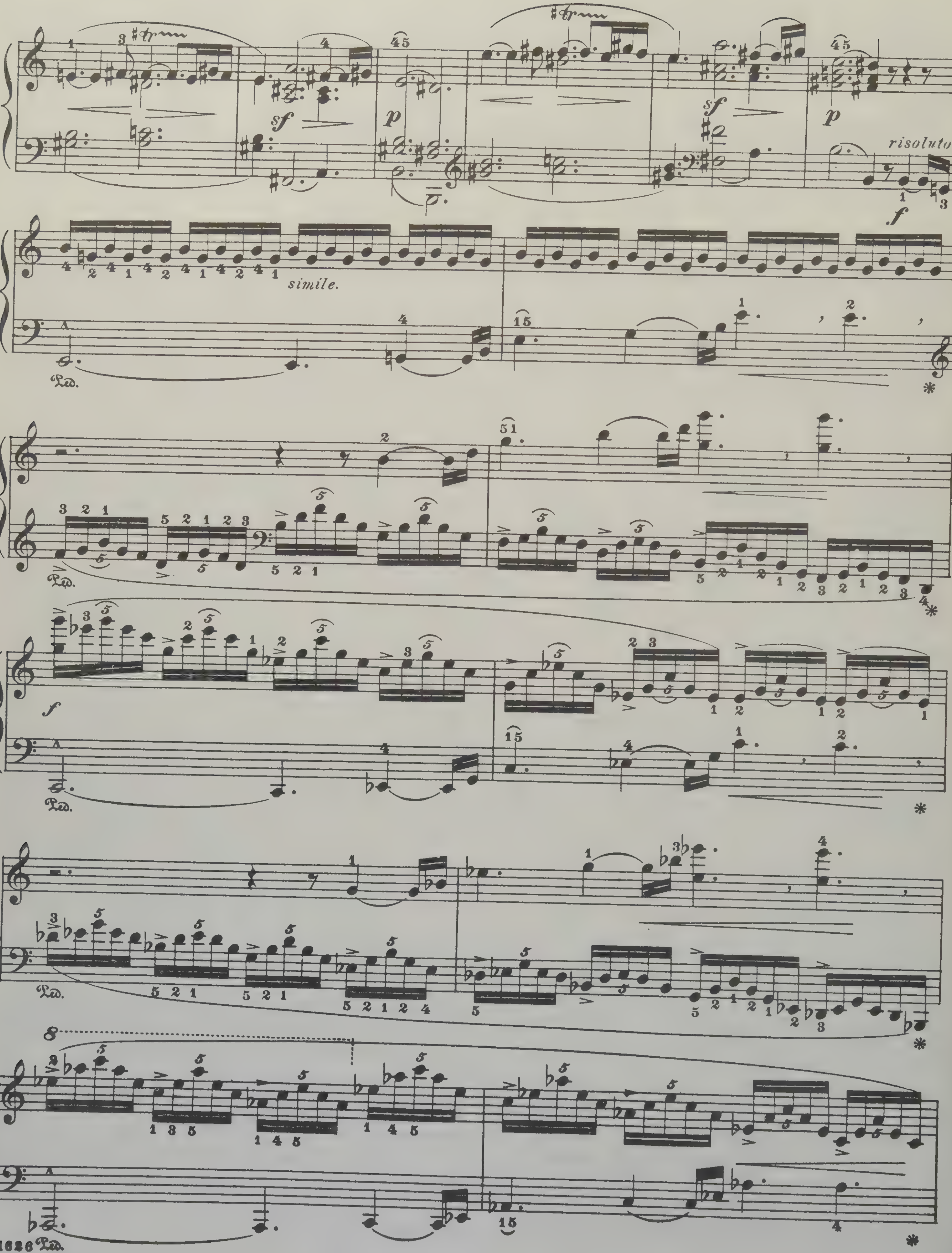
a) The melody is not to be conceived simply as: [music example] but thus: [music example] so that the rhythmic pulsation may be duly brought out.

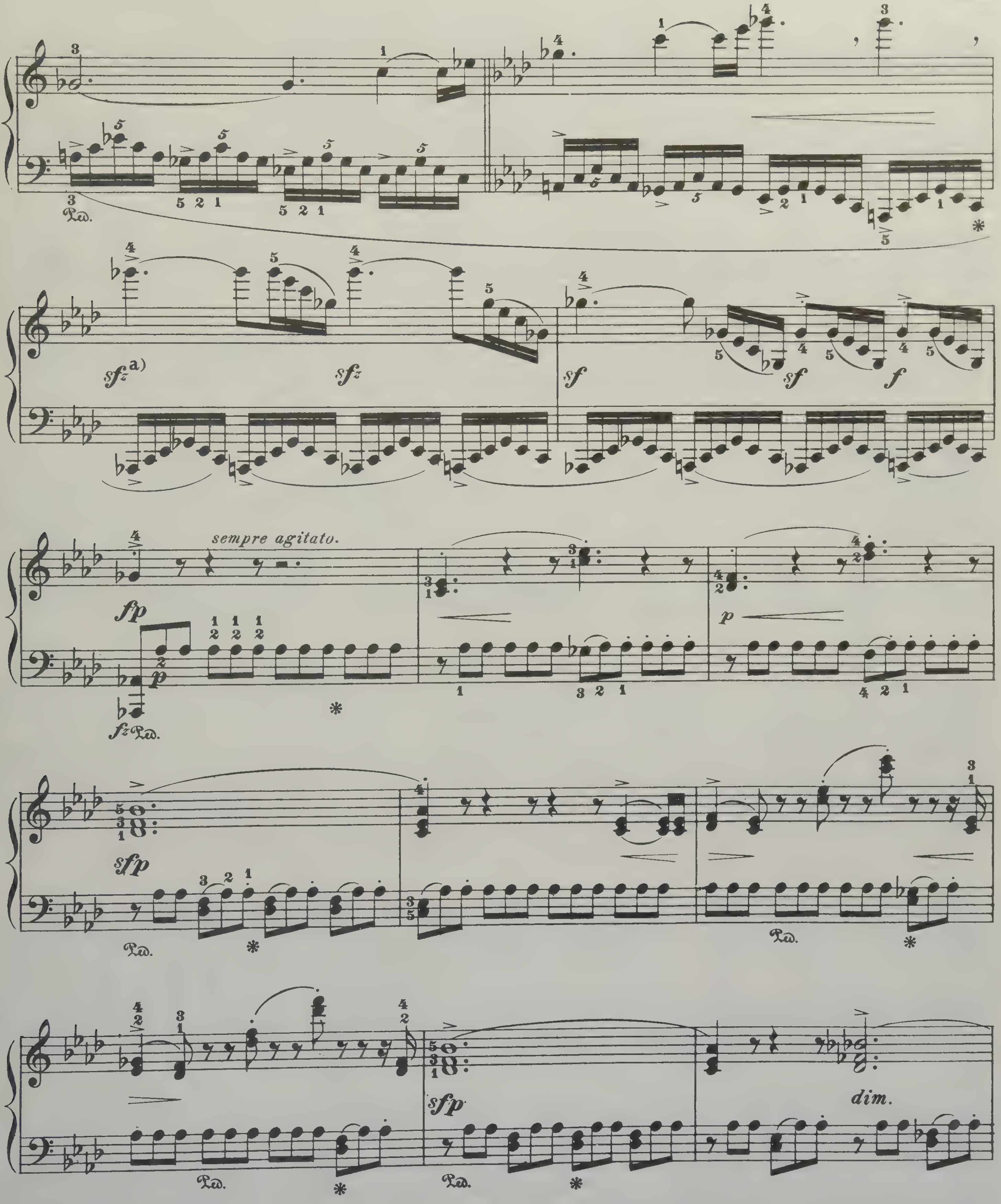


a) The melody lies in the lower part, and reads thus:

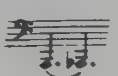
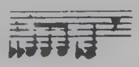
b) Do not bring in the fluttering figure in the right hand too soon; it should be taken as a kind of *auftakt* to the following chords in the left hand. The player is expressly cautioned to avoid the amateurish inclination to place the *sforzato* on the second beat instead of the fourth — a fault of very frequent occurrence.

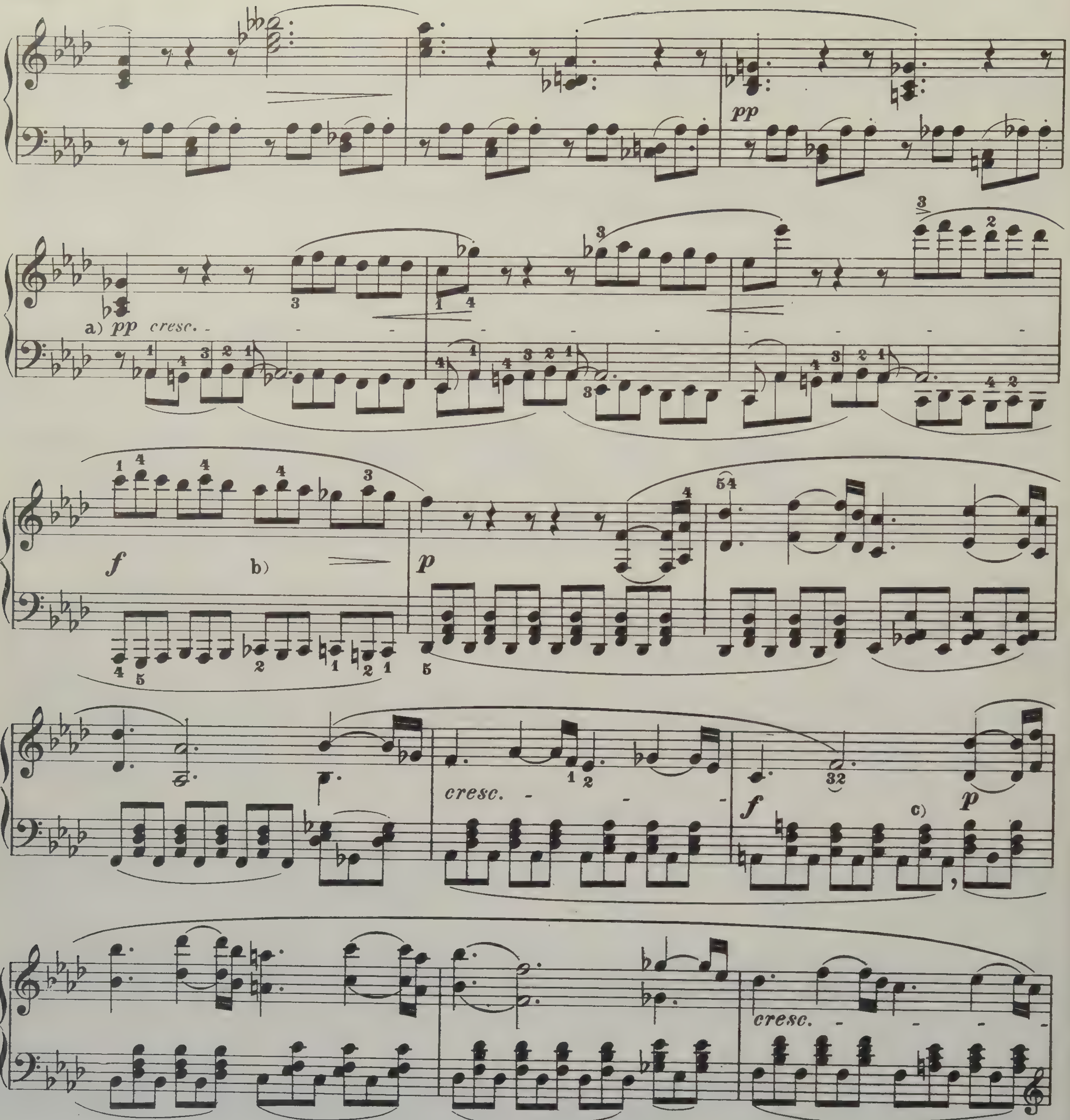
c) For this and the following trills, compare the first Notes to this Sonata.


risoluto.
simile.



a) In the left hand, accent the second and fourth beats: properly From this opposition to the right-hand part there results a rhythmic polyphony in keeping with the passionate character of the whole episode.

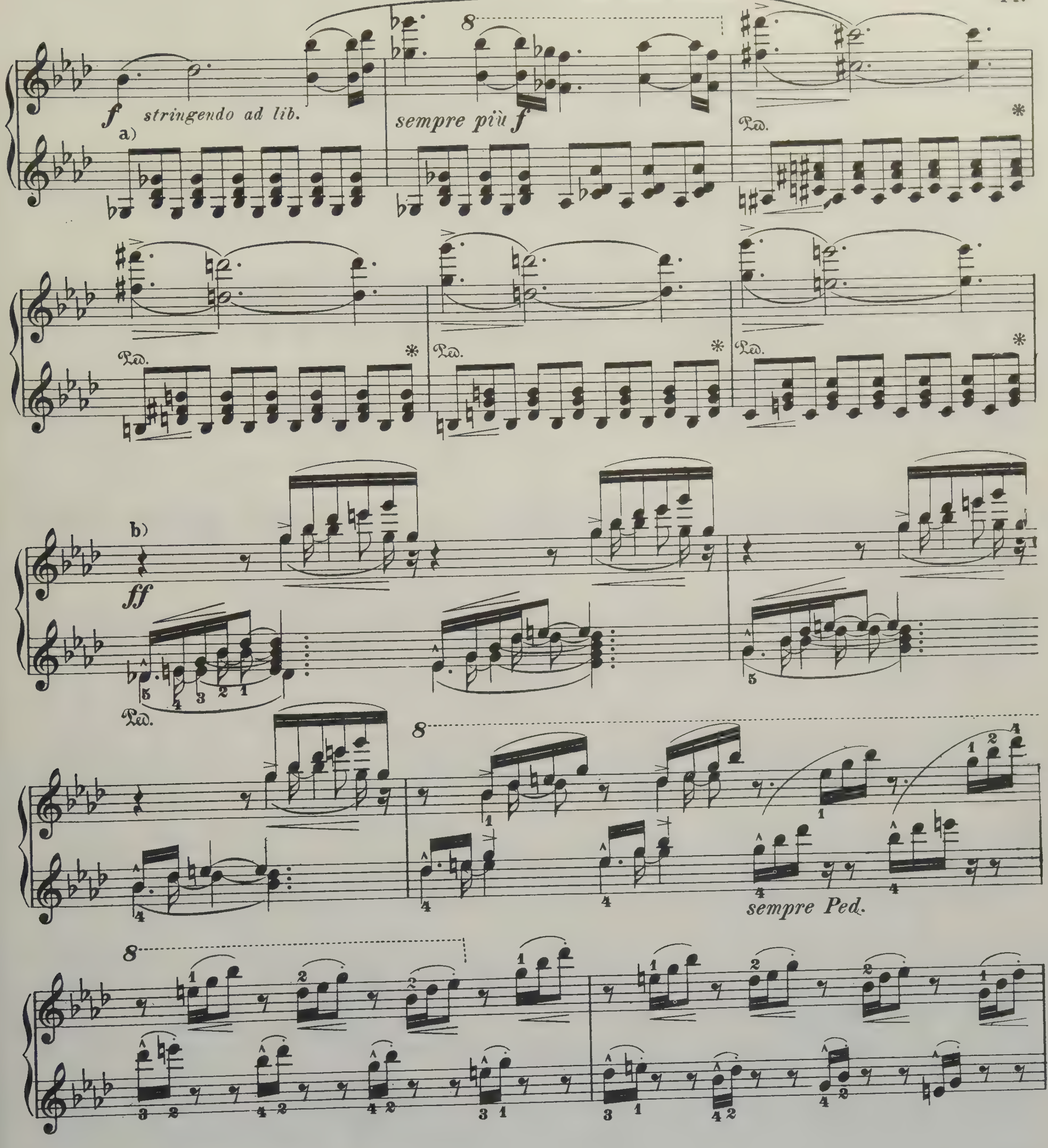
Imagine, too, that in  there is hidden a latent allusion to the motive 



a) The regular marking of the held tone A♭ as a quarter-note must not be taken literally, because the clearness of the movement in eighth-notes would then necessarily suffer, but is to be considered as a redundancy of the ruling expression-mark, urging the player to as full a "*vibrato*" as possible.

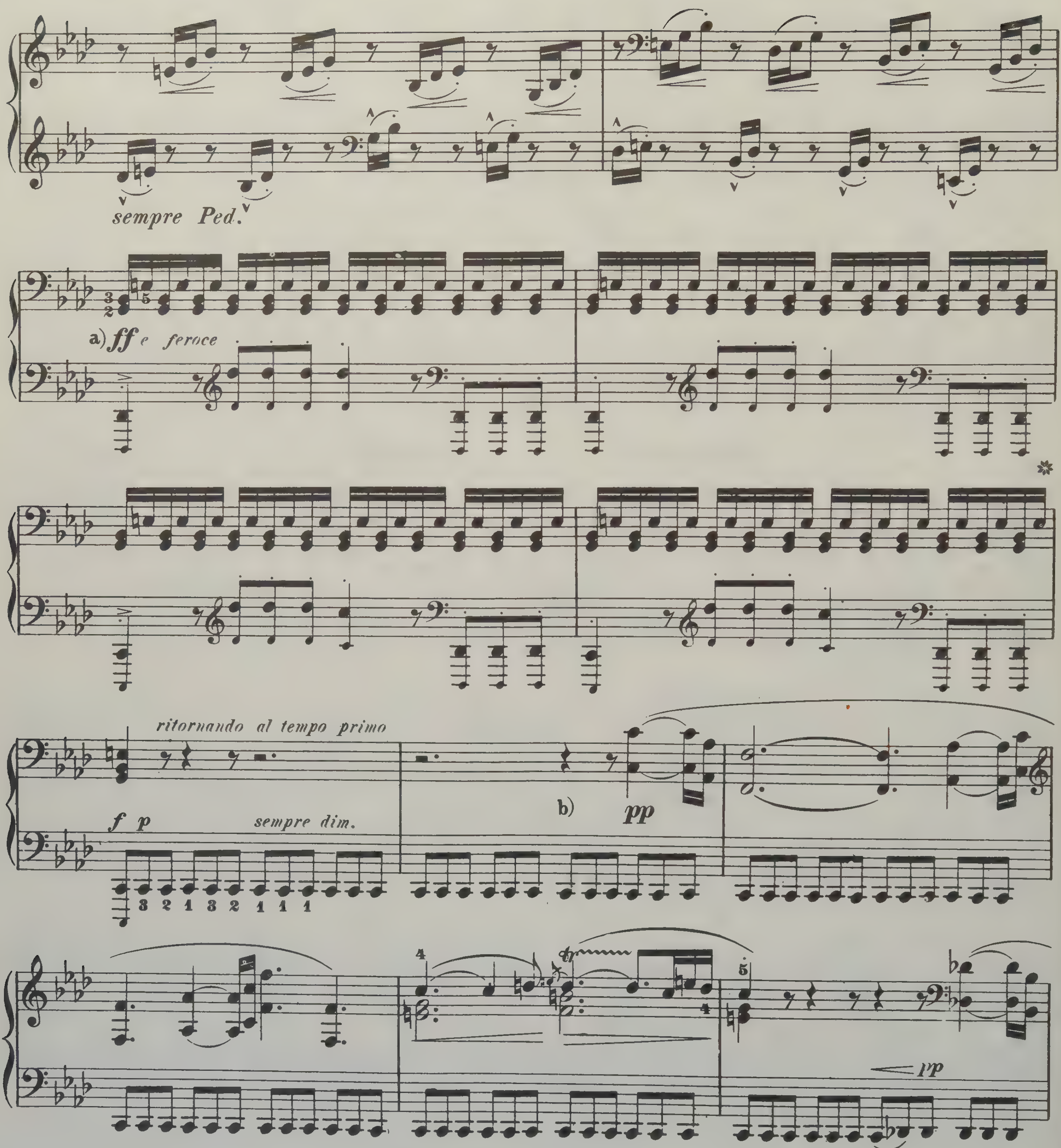
b) Here the composer doubtless forgot to write the *diminuéndo*-sign for the last beat. A "slavish" observance of the abrupt change from *forte* to *piano*, which we have advocated everywhere else, especially when first studying the Master's works, (and desiring, as we do, the employment of this shading in the art of interpretation only in a good sense,) would necessarily break the continuity with the following measure and lead to unintelligibility. On the other hand,

c) the sudden entrance of the *piano* on the fourth beat is to be executed very literally; an imperceptible breathing-space, such as the comma calls for in speaking, is of course not merely allowable in similar cases, but absolutely essential.



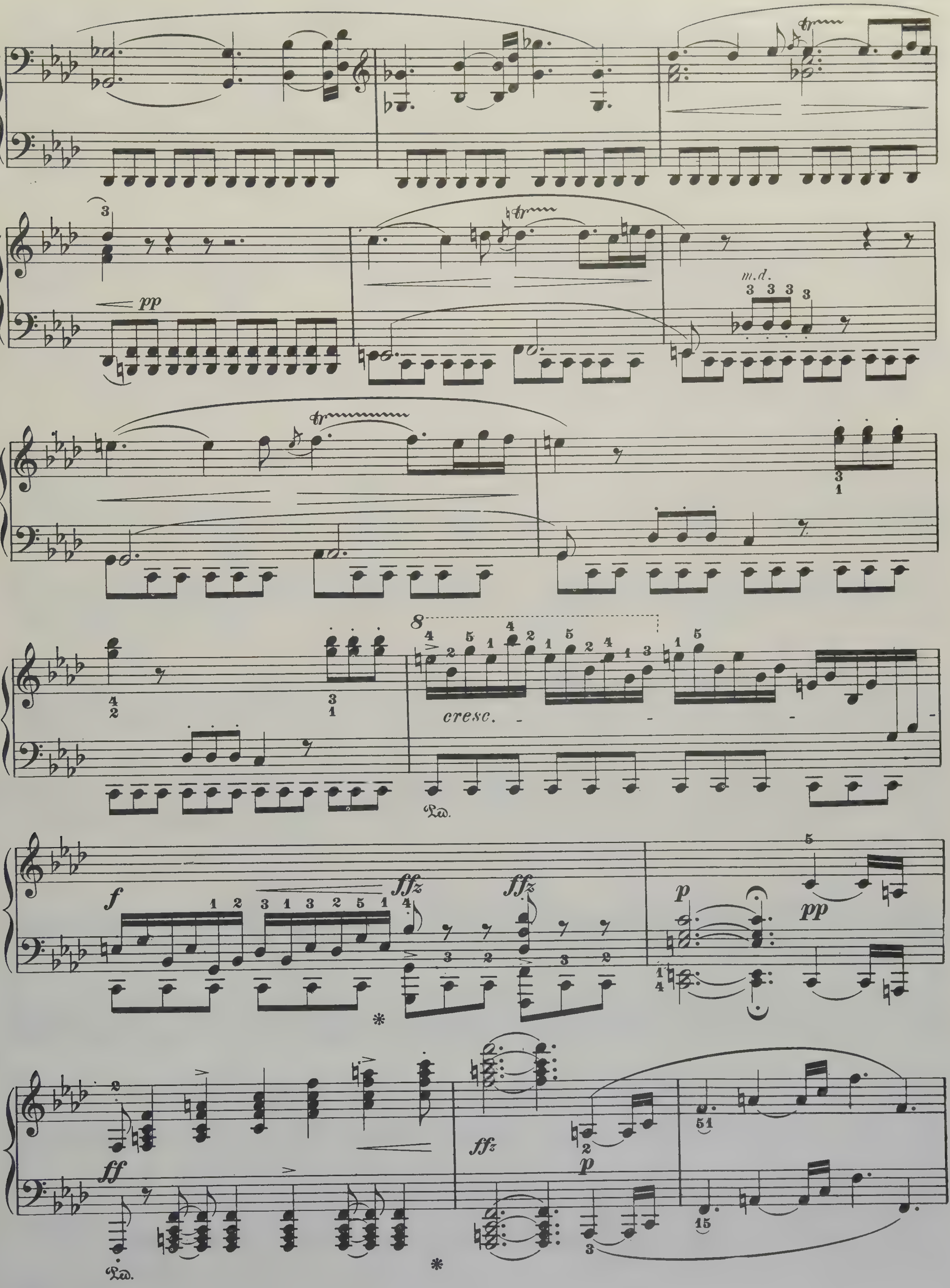
a) Even if, generally speaking, an acceleration of tempo conjoined with an increase of force is more apt to weaken than to enhance the energy of expression, it appears to the Editor that here a simultaneous employment of both these means of intensification is altogether admissible,—that the effect of a heaven-storming culmination is aesthetically justified.

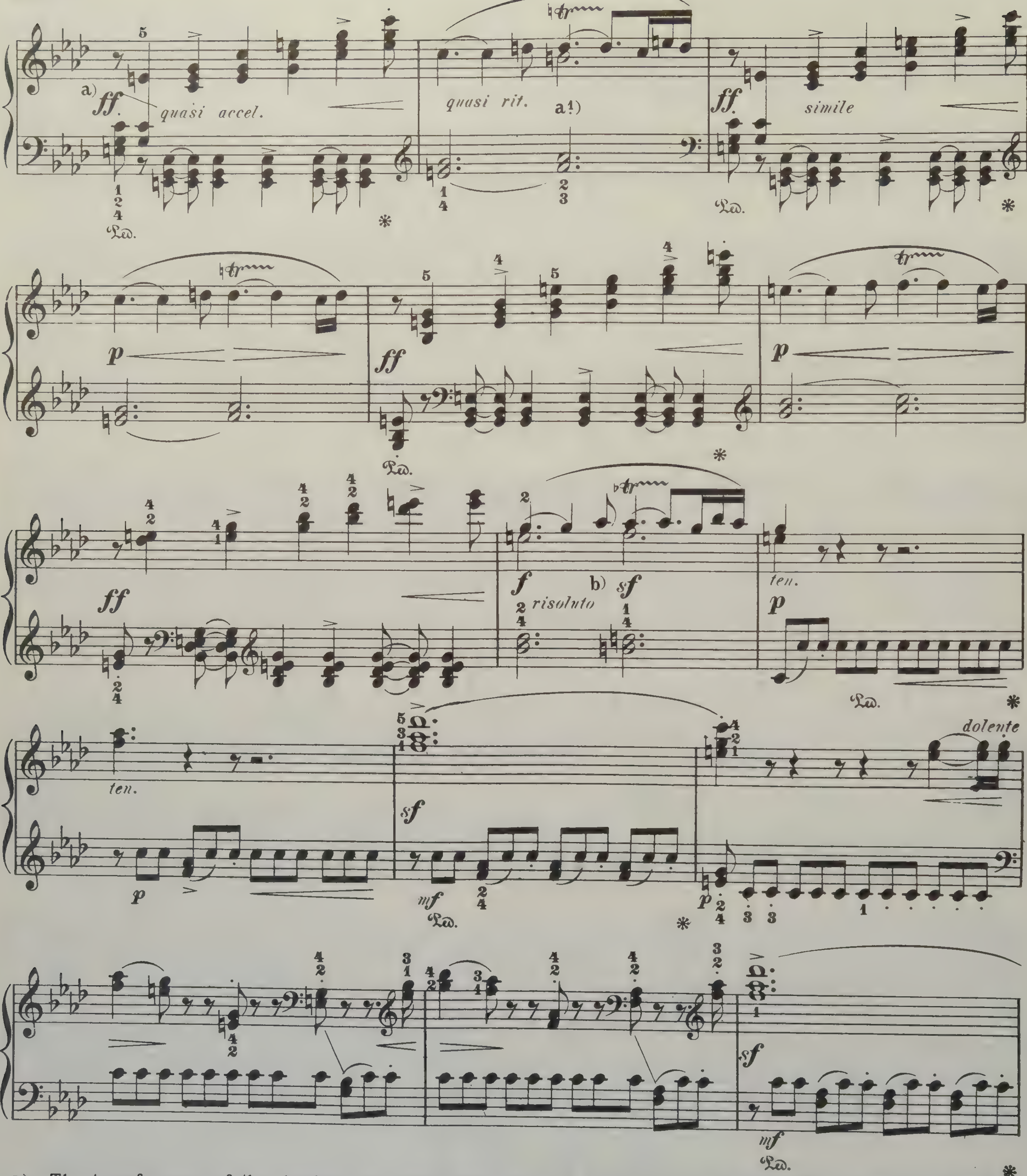
b) More virtuosity than is commonly supposed is demanded for the representation of this elemental thunderstorm. The rising and falling, python-like writhings of the bass passage from to and back into the lowermost depths, require most energetic accentuation, to bring out the lines of the melodic contours with the necessary clearness.



a) The doublings in the octave in the 4 following measures appears to us to be a facilitation, particularly after the player has fully recognized the difficulty of avoiding all harshness in the touch while putting forth his full strength. According to the individual make of the arms, the player will cross the left over or under the right.

b) The Editor plays the octaves at the re-entry of the principal theme with the unchanging fingering $\frac{5}{1}$, an immovable stretch of the fingers, and a downward inclination of the palm; as the use of the fourth finger on the black keys easily leads to a too early lifting of the thumb.

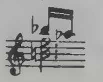

pp
m.d.
cresc.
Ped.
f
ffz
p
pp
ff
Ped.
ffz
p

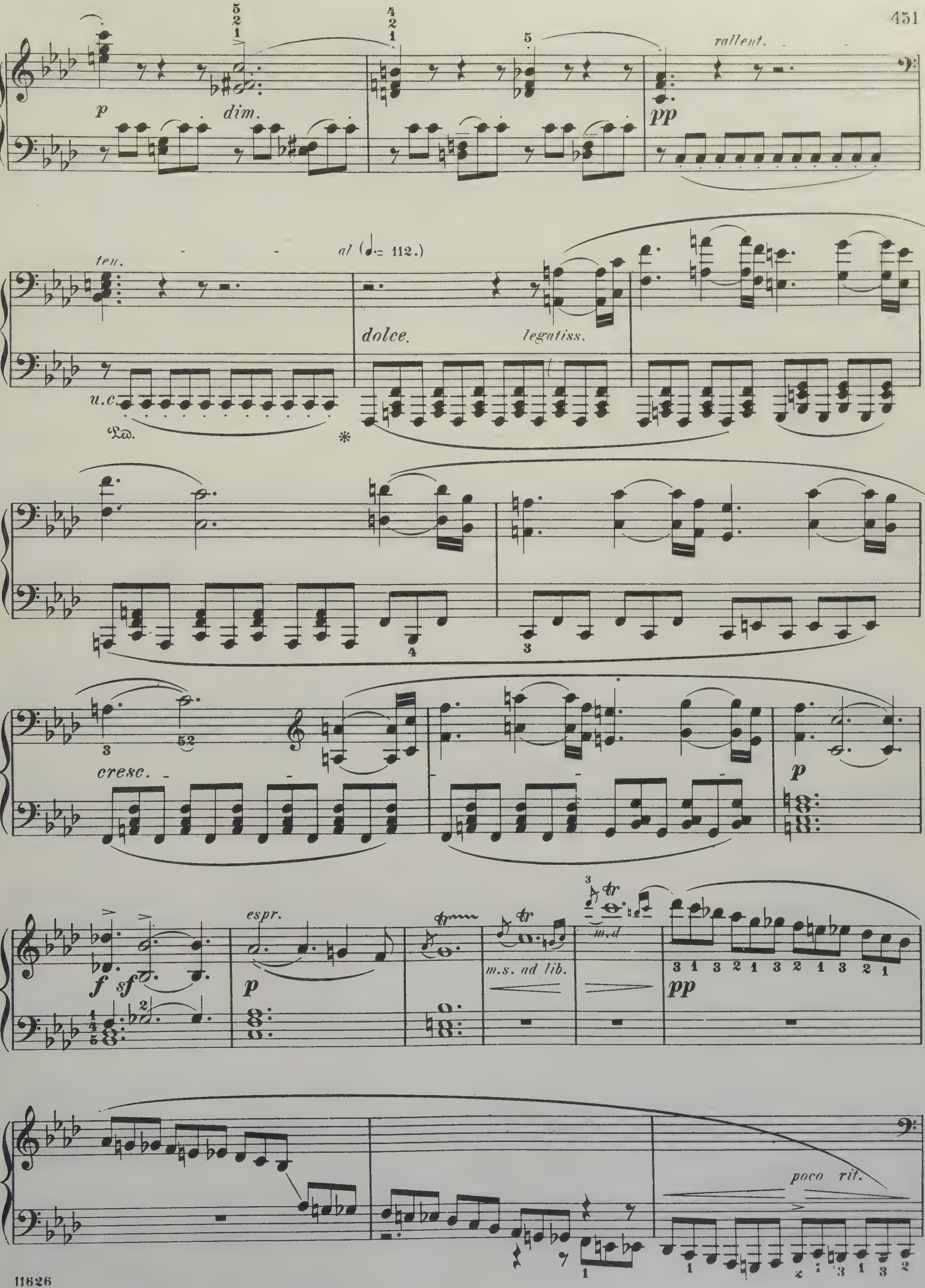


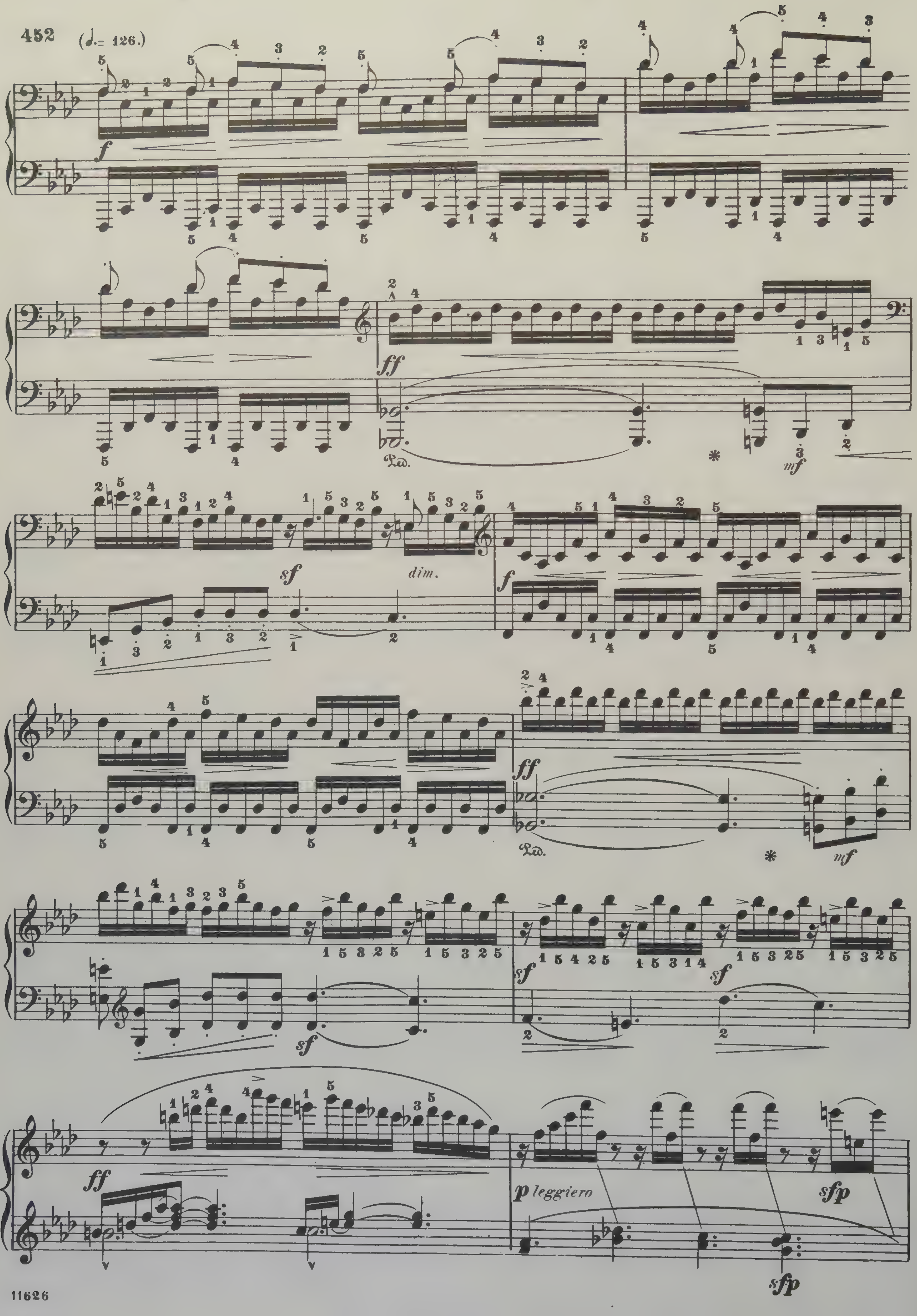
a) The transference of the chord on the strong beat from the right hand to the left will further the accentuation of the following syncopation. But the passage may be played as on page 440

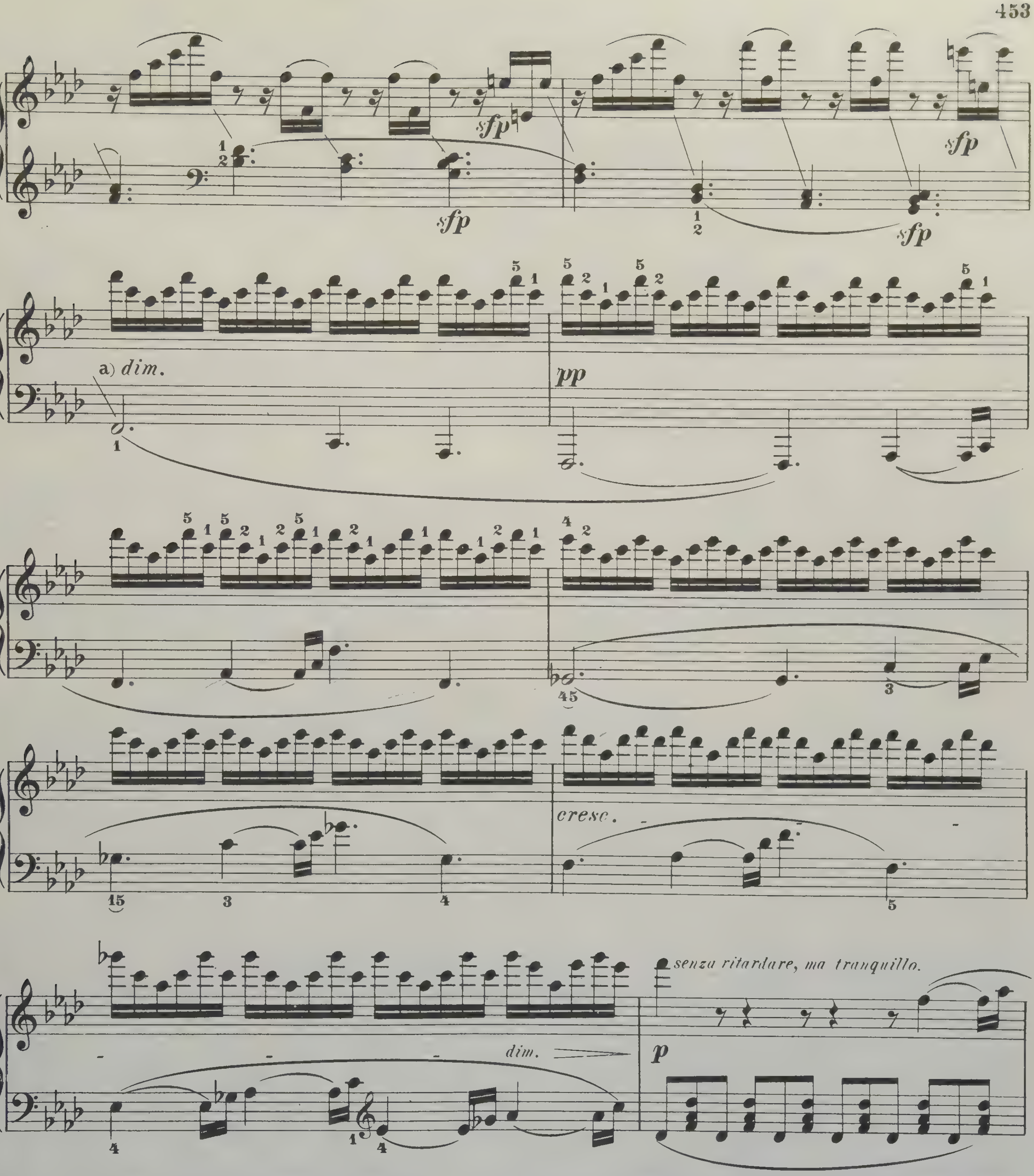
The tempo-marks added by the Editor, *"quasi accel."* and *"quasi rit."*, must of course not lead to exaggeration.

a!) The player is again reminded, that all trills should be begun on the higher auxiliary, which latter must precisely coincide with the change of the other parts on the beat. Consequently, at

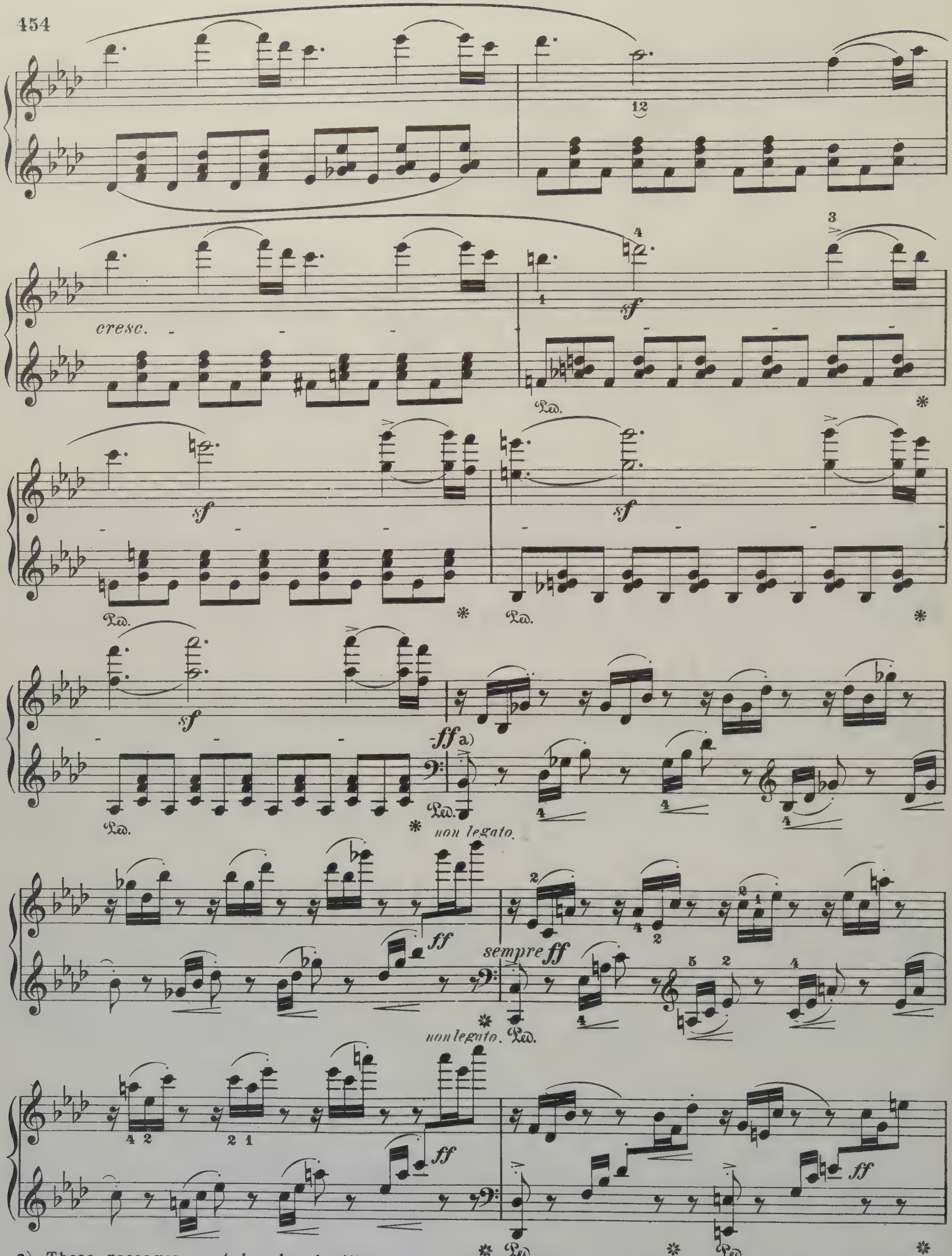
b) the sharp dissonance resulting  etc., is entirely conformable to the composer's intention.


p
dim.
pp
rallent.
ten.
al (♩.= 112.)
dolce.
legatiss.
u.c.
cresc.
p
f
sf
espr.
p
m.s. ad lib.
pp
poco rit.

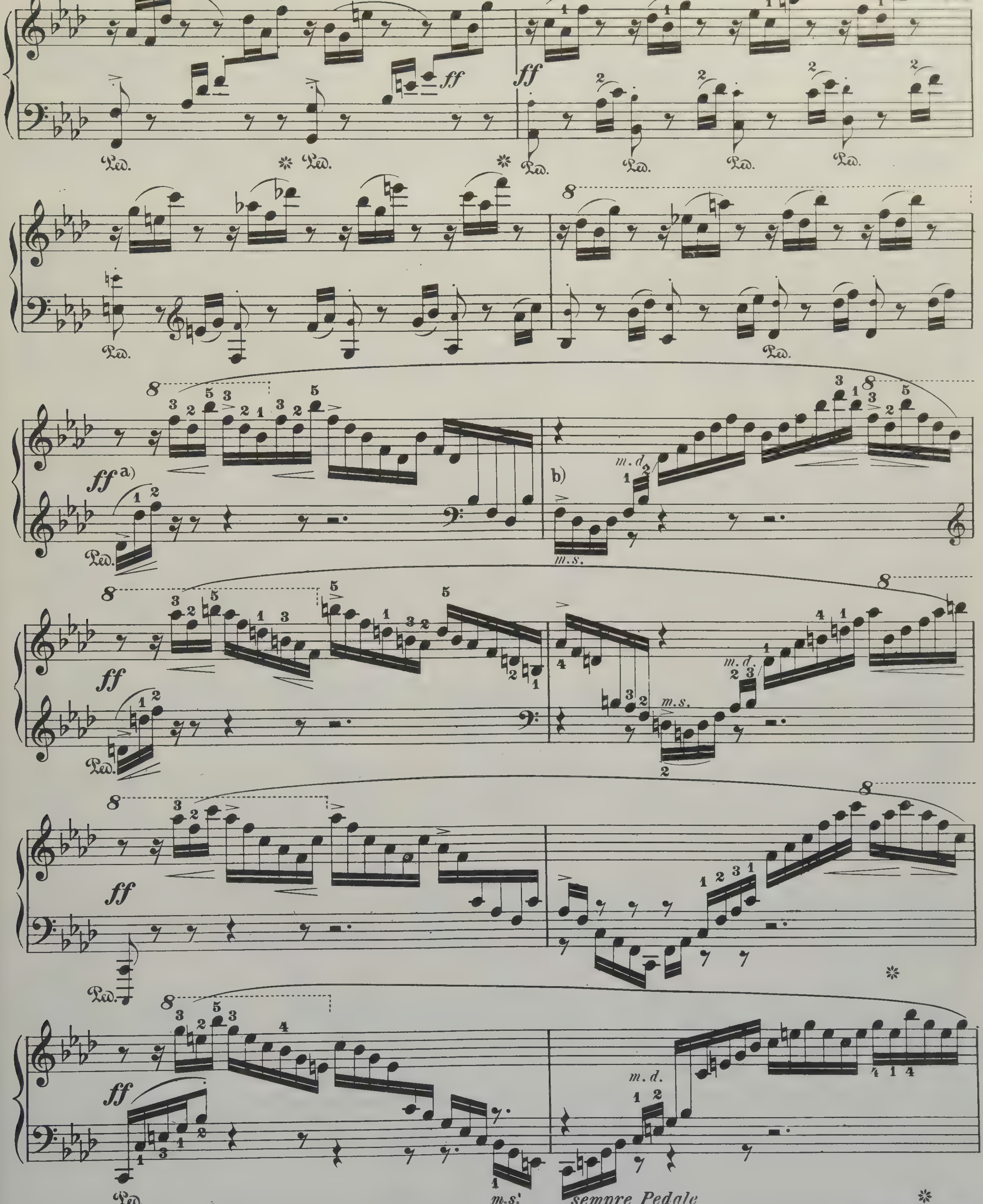

(𝅗𝅥. = 126.)
f
ff
Ped.
mf
sf
dim.
sfp
p leggiero



a) At the risk of being accused of dealing in trifles — though for that matter every trifle is of high importance in studying the interpretation of our great masters' works — the Editor feels constrained to express decided doubts as to the correctness of the correction, i.e., simplification, which is in a degree sanctioned by the new Härtel edition, of the reading found in earlier editions of the tremolo-figure in the right hand. Supported by the authority of that unrivalled adept in things Beethovenian, Franz Liszt, we maintain, that during the points of repose in the melodic course of the bass, the accompaniment-figure should assume the form of 4 groups of 16th-notes, to be executed quietly, smoothly, and without accent: whereas, while the bass is rising or falling, the figure must form a group of six notes of *thematic* value: etc. The abbreviations used by the author in his manuscript may be to blame for the uncertainty.

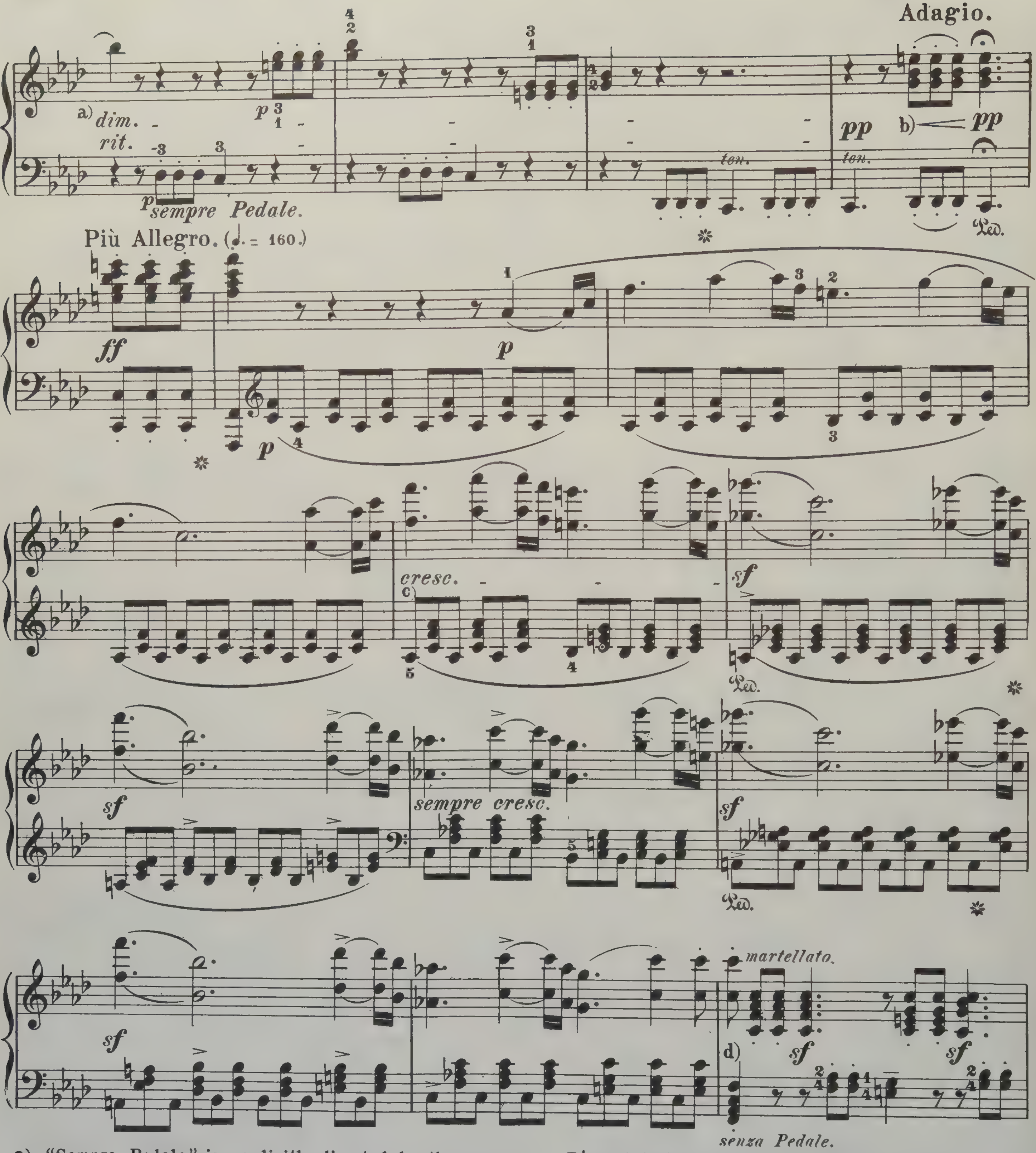


a) These passages must be played with great buoyancy and fire, and, though each hand must bring out the figure allotted to it with all possible characteristic expression, their interwoven alternations should be so intimately combined that not the slightest hiatus may be perceptible.



a) Difficult as this passage is to execute — for dilettanti of the old-fashioned type — with the fingering given here (thumb on the black key "b♭", it still, even when imperfectly executed, is preferable to the only apparent facilitation obtained by taking the dominant F with the thumb, which demands an agility scarcely to be expected from the player after the exertion caused by the preceding.

b) A material facilitation, however, especially for strongly marked accentuation, is obtained by allotting a fragment of the passage to the left hand.

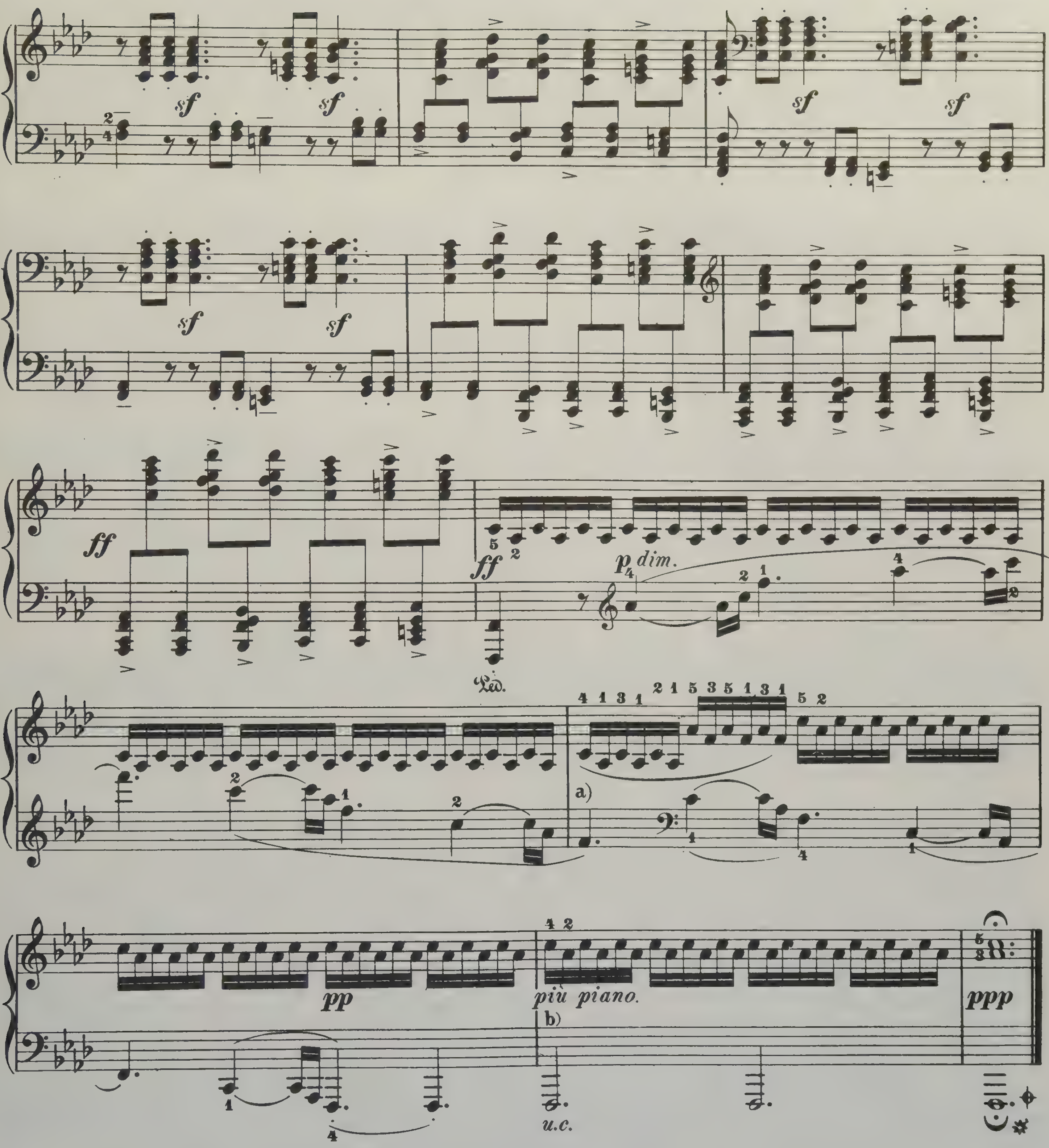


a) "Sempre Pedale" is explicitly directed by the composer. D♭ and C, therefore, are to blend together; the resulting indistinctness is æsthetically justifiable. Notice by way of comparison the case in Sonata Op. 101, second movement, meas. 19-22 of second part — a case which at first glance appears still stranger.

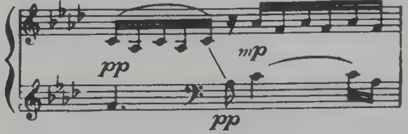
b) The right hand must play its four strokes with such transparent delicacy, that the bass notes will be most impressive even to a comparatively unpractised ear.

c) Play the inner and lower parts of the accompaniment with equal force throughout.

d) The hands must alternate like two combattants in the violence of their strokes. But in the first two measures, a *sforzando* with the left hand on the first and third beats is still to be avoided, as prejudicial to the rhythmic interest and its intensification in the third measure.

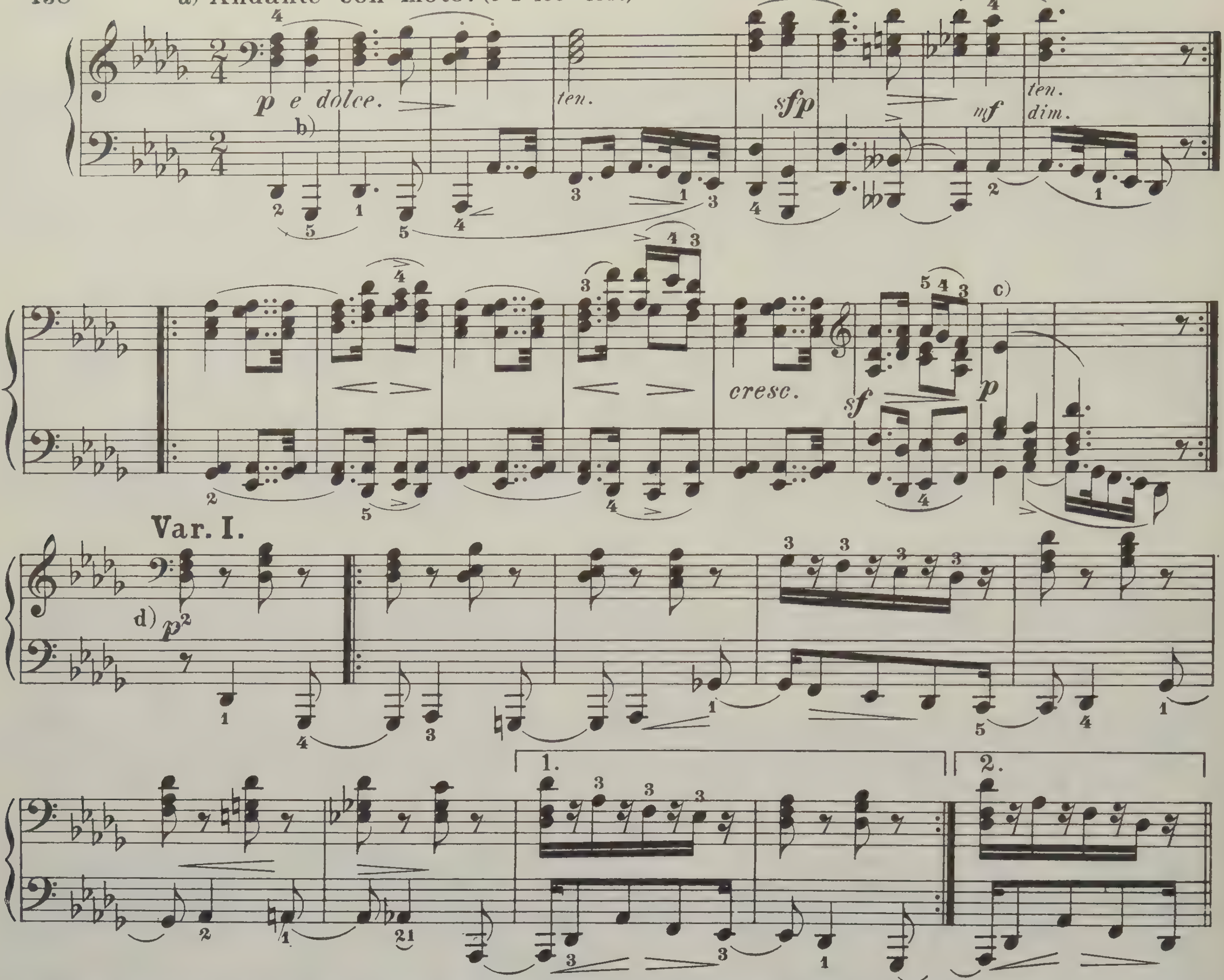


a) The difficulty of connecting the accompaniment while the hands are crossed might perhaps be obviated by the following allotment:



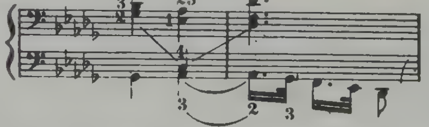
b) Beware of a pleonastic *"ritardando"* in the last measure but one. The need of it has been sufficiently anticipated by the Author by transforming the quarter-notes in the bass into half-notes.

a) Andante con moto. (♪ = 100 - 108.)



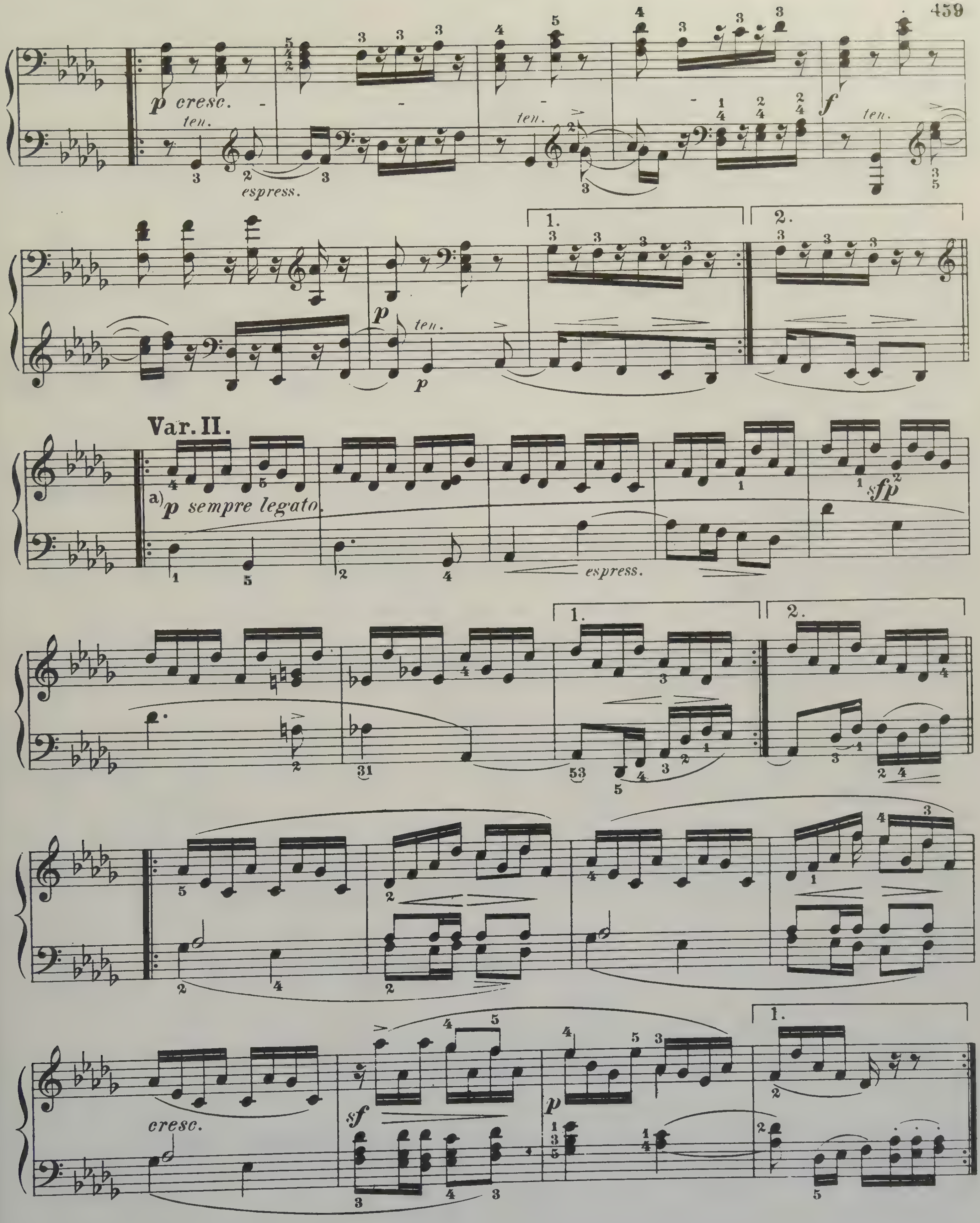
a) This movement is ordinarily played as much too fast as the Finale is taken too slow. But *"andante"* means *moving*, and, with *"con moto,"* even *flowing*. The addition, however, may also be understood here as meaning that a rigid adherence to the tempo throughout the movement should be avoided — e. g., that perhaps the second Variation, and at any rate the third, may be slightly accelerated. But any unrestfulness in the several numbers would disturb the contemplative character which distinguishes this middle movement, and which demands a lofty simplicity of interpretation equally remote from emotional sentimentality and cool indifference.

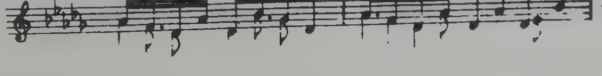
b) The slurs added by the Editor are intended less to indicate the *legato*, which is here a matter of course, than to clearly set forth the proper phrasing of the melody. It is evident that the eighth-note b♭ in meas. 2 deserves stronger emphasis than the quarter-note b♭ in meas. 1; and that the b𝄫 in meas. 6 requires a similar accentuation — the melody wanders over, as it were, into the bass. In the second part great attention must be paid to correct shading (precisely the same reading is necessary in Var. 2 and 3), and the structure of the period attentively analyzed; the "fore-phrase" has two parallel sections of two measures each, the "after-phrase" has four measures, and is to be played "in one breath."

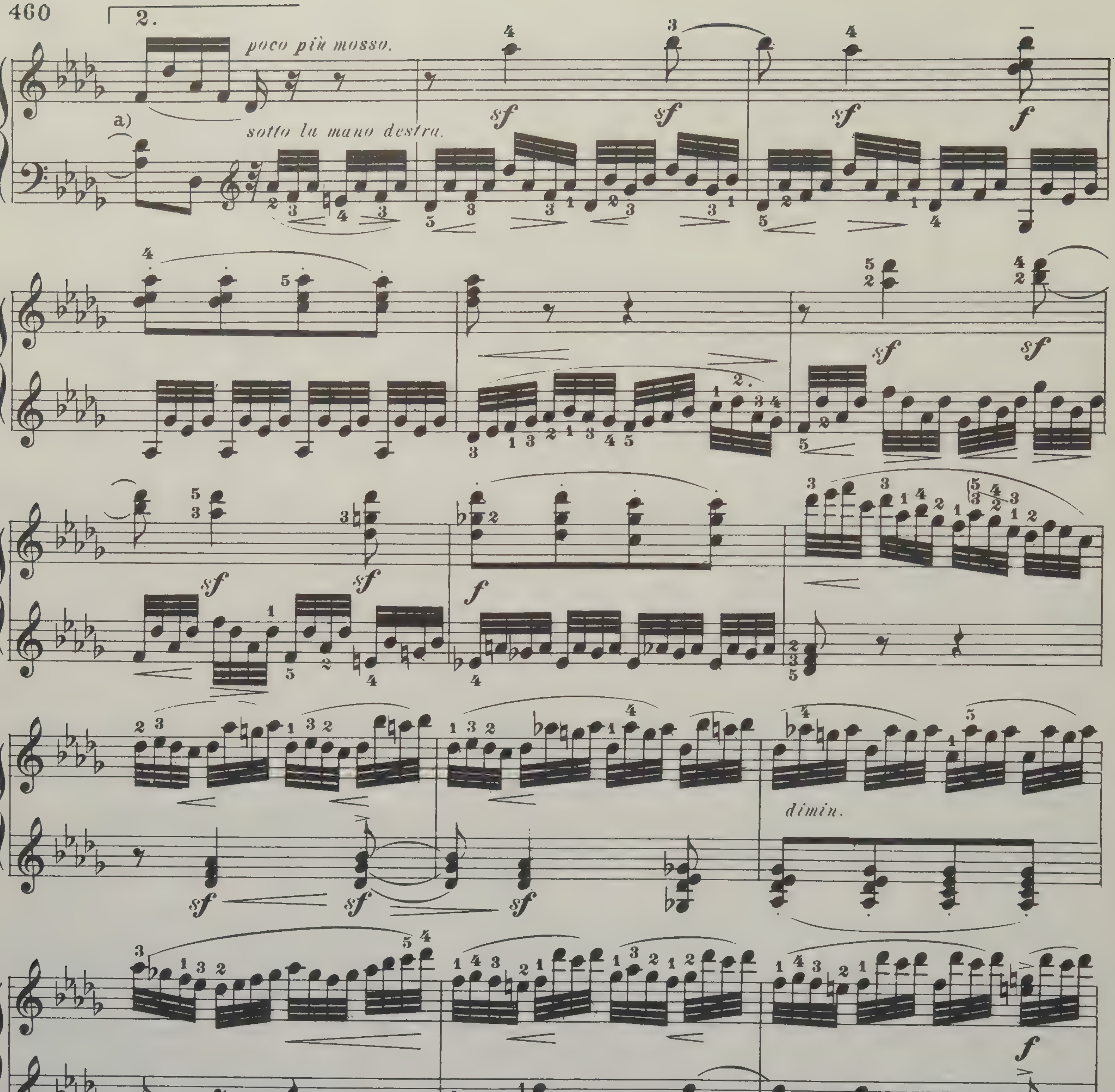
c) For the better execution of the *legato*, divide the parts as follows: 

d) Let the right hand play quite without expression — mechanically, so to speak — while strictly observing the time-value of each note; the left, on the contrary, very expressively, and *legatissimo*.

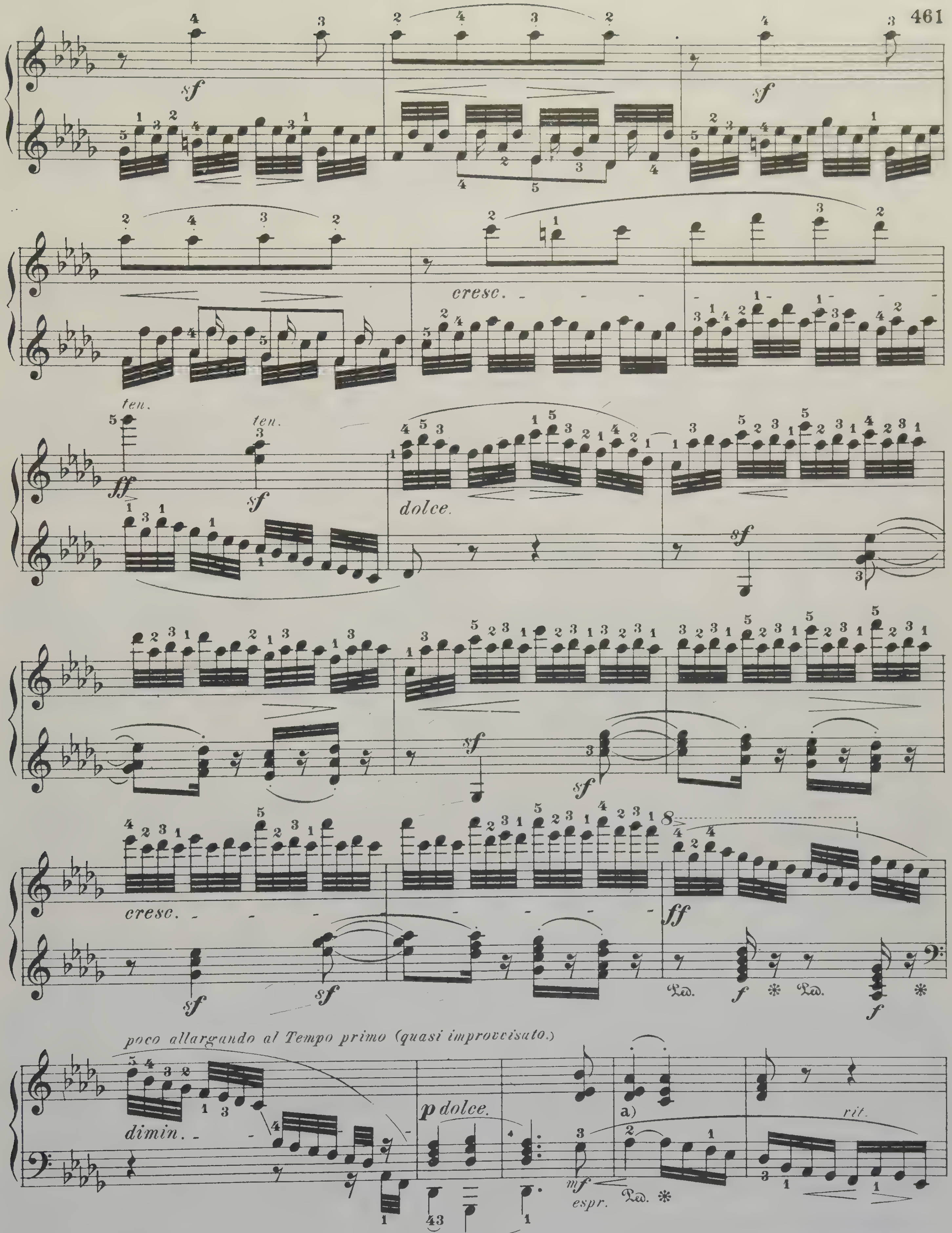
The player must rely on his touch to display the wondrous poetic beauty of this Variation, and to render it sufficiently euphonious without endeavoring to bemask the wierd harshnesses in the coincident progression of the parts.



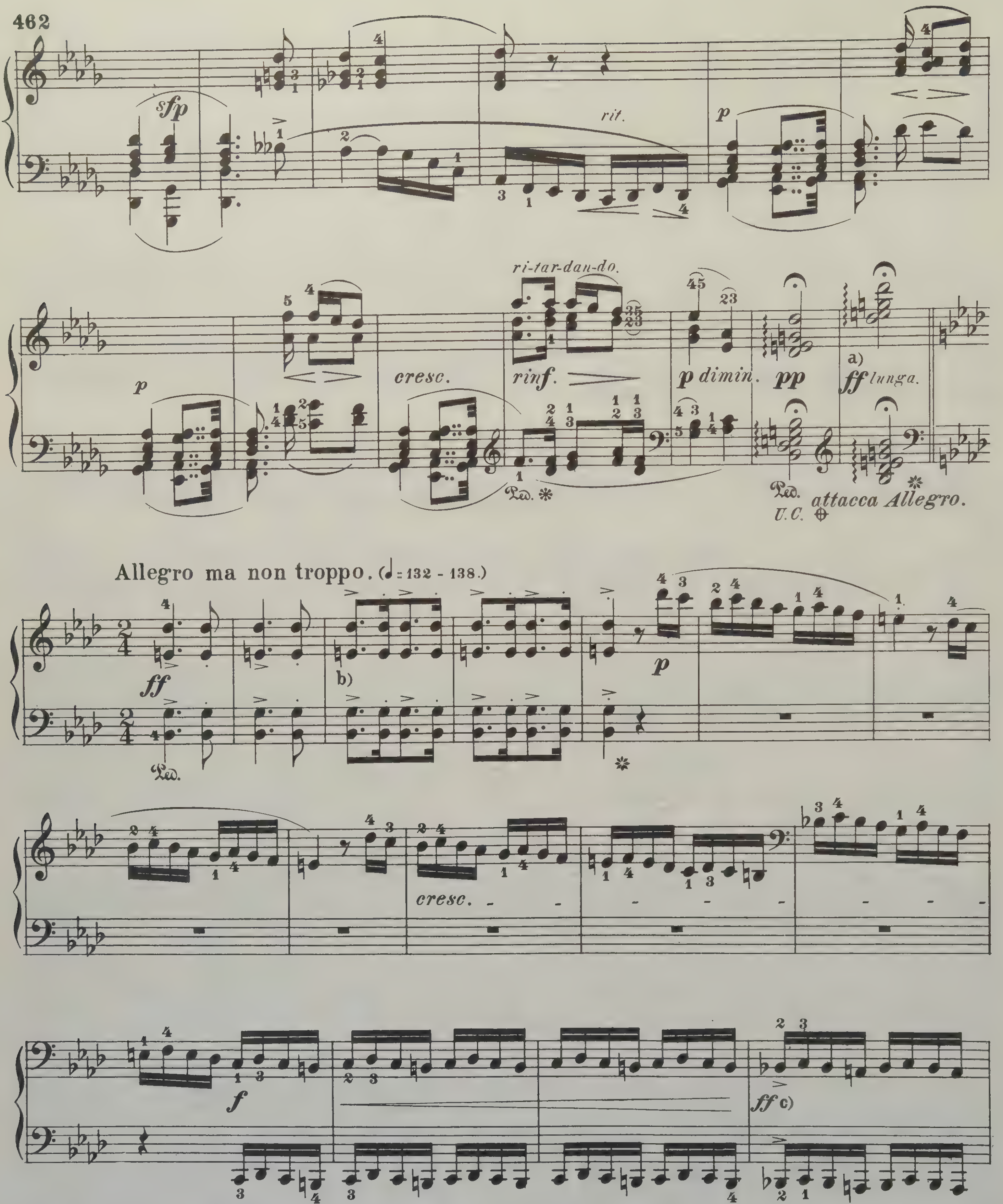
a) This Variation would sound very dry, should the player not employ the peculiar pianoforte-effect obtained by treating the separate tones like sustained parts; purity of harmony must of course still be preserved:  etc.



a) The transition to a (but slightly) more animated tempo must be effected in the very beginning of this measure. The use of the pedal is permissible, in this and the preceding Variation, to an extent not interfering with distinctness. Do not play the figures with an extreme *legato;* what is called the "pearly" touch is peculiarly appropriate here. At the very beginning, the player was cautioned against an over-expressive delivery of the melody; strong emotion, but carefully kept within bounds, is fitting to the preceding Var. alone.



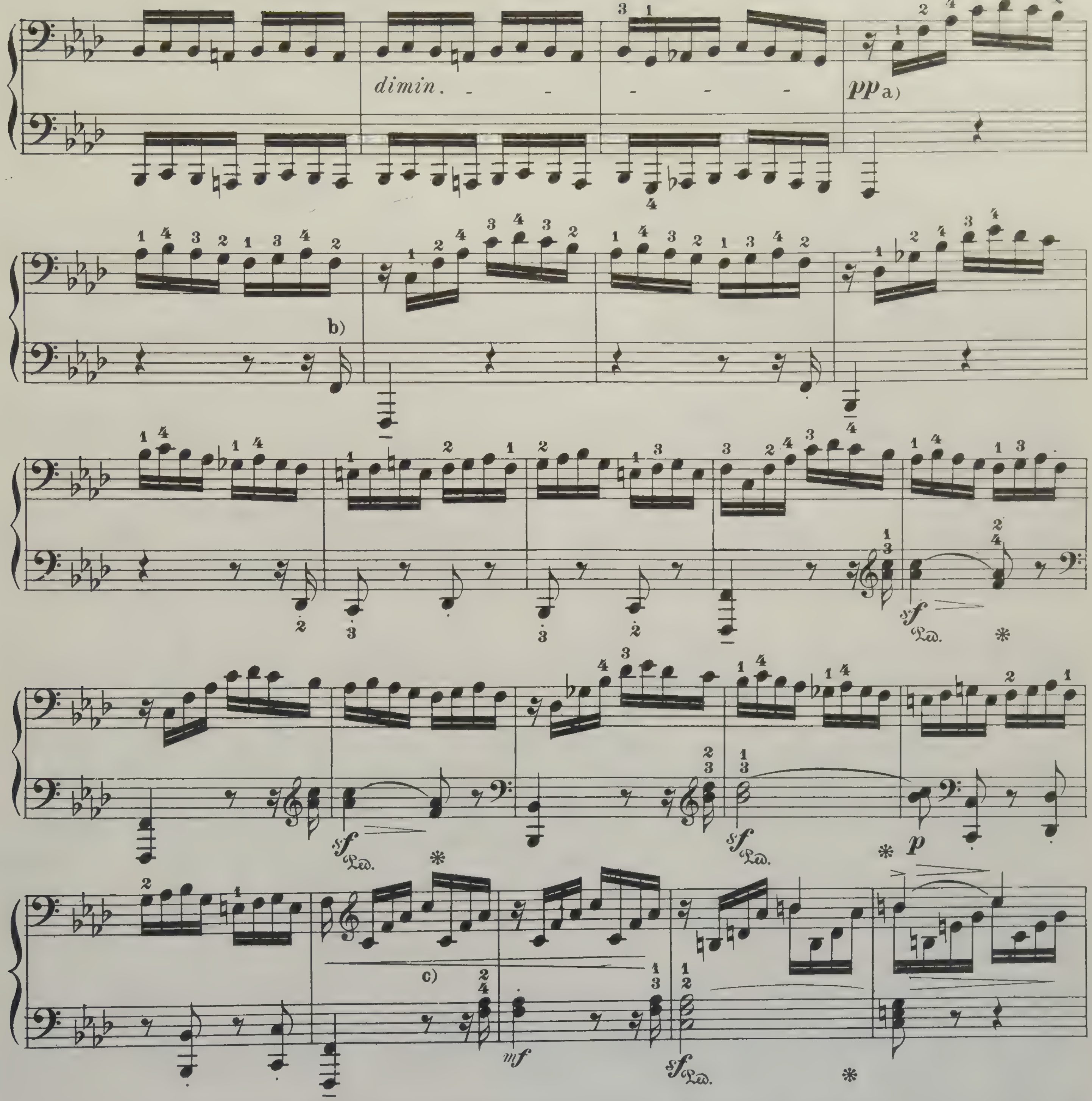
a) Play the highest parts *piano*, executing the bass in a *mezzo forte* such as a freely improvising violoncellist would employ. The pianist should study the peculiar tone of the low violoncello-strings.



a) The last chord but one may be arpeggio'd very slowly and dreamily, the last must sound, above all things, energetic. The length of the hold depends upon the sonority of the instrument.

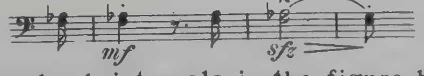
b) [musical example] is the diminution of [musical example], and must be executed with a consciousness of the rhythmic intensification of the emotion.

c) Compare Note a), Op. 54, page 427.



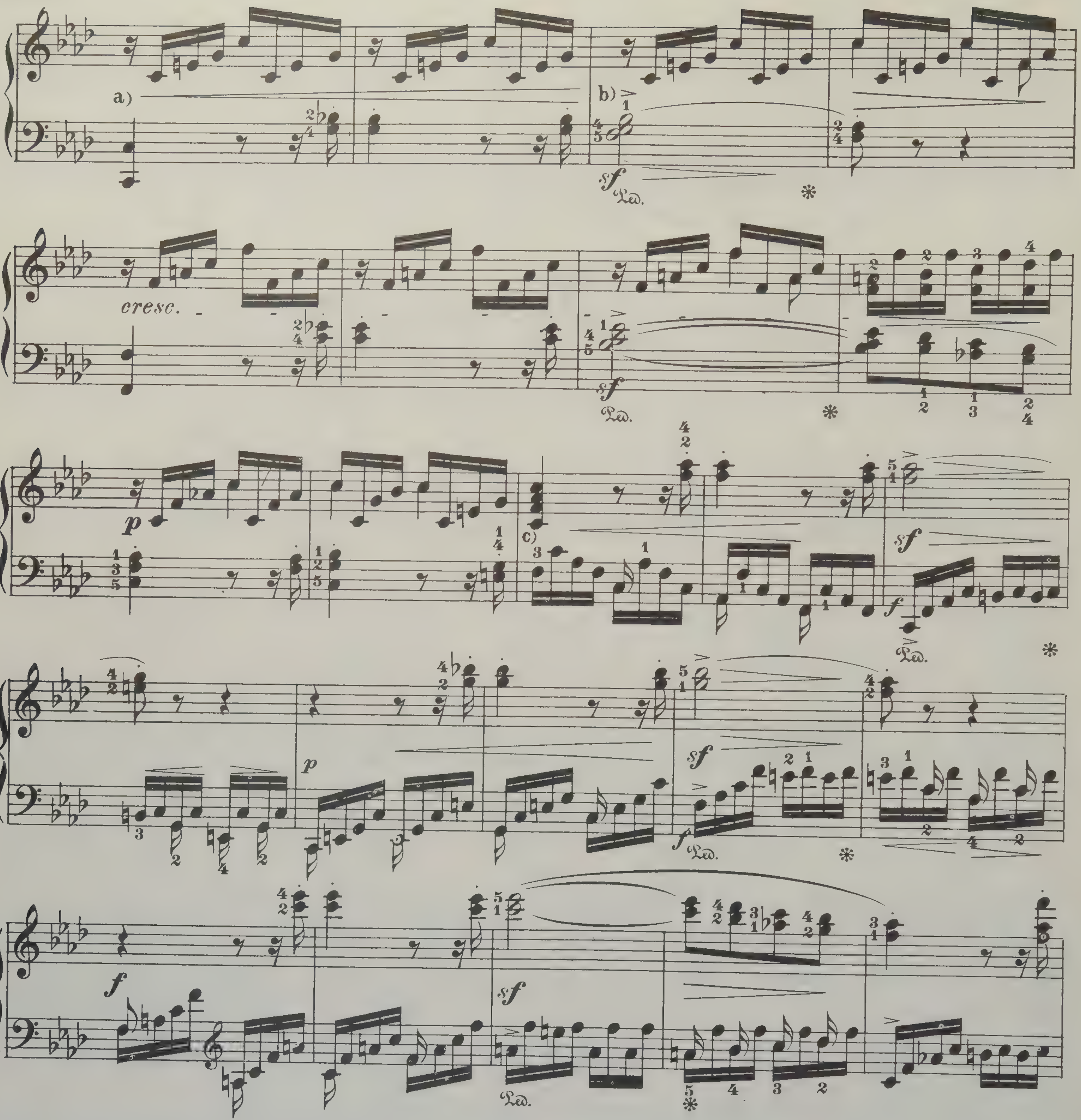
a) I owe this fingering, which has a singular look at first, but which the practical test of years has proved to be of unrivalled excellence, to my honored friend the music-teacher Franz Kroll of Berlin, whose editions of the classics have done so much for the instruction of artists and public alike. It fits the musical phrasing so perfectly, that by consistently carrying it out the entire movement might be transposed *all'improvvista* into any other desired key. Without exactly repudiating the use of the thumb on C on the second beat, we must acknowledge that the passing-over of the third finger (as if with a spring) renders the needful accent less sharp, and—as only the practising player, not the reader, can convince himself—dismembers the whole phrase quite as little.

b) The 16th-note in the *auftakt* should be wellnigh conspicuously detached from the following quarter-note, whose time-value must not be curtailed.

c) The left hand should clearly phrase 

etc.

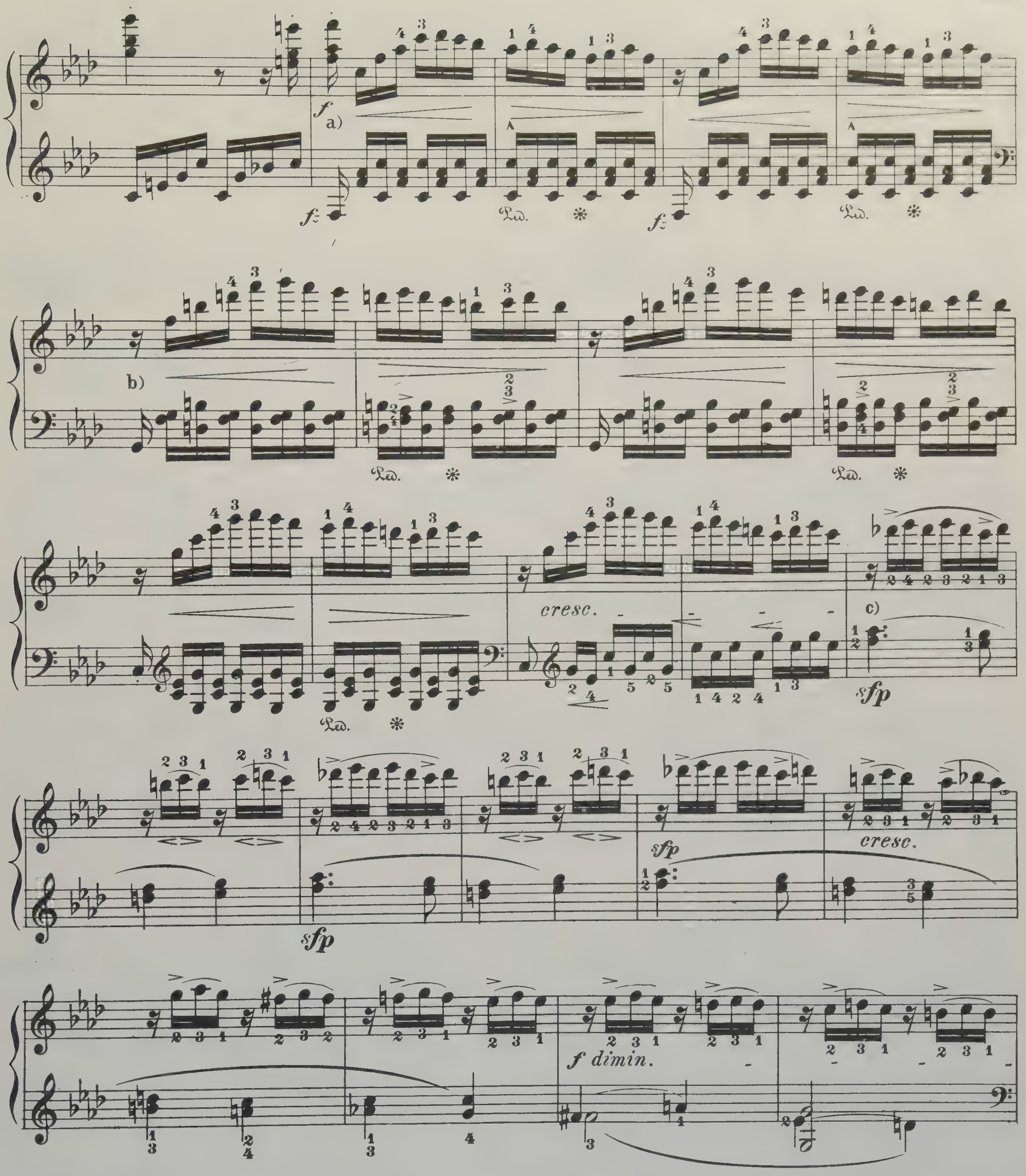
In the right hand it is well to sustain the chord-intervals in the figure by holding the fingers down (compare Note a) on page 459.



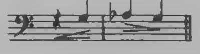
a) Bear in mind the last Note on the preceding page.

b) The melodic movement of the soprano [musical example, *fz*] is paralleled in this measure and the next by the ideal movement of the inner parts [musical example, *fz*], a point which the player should notice.

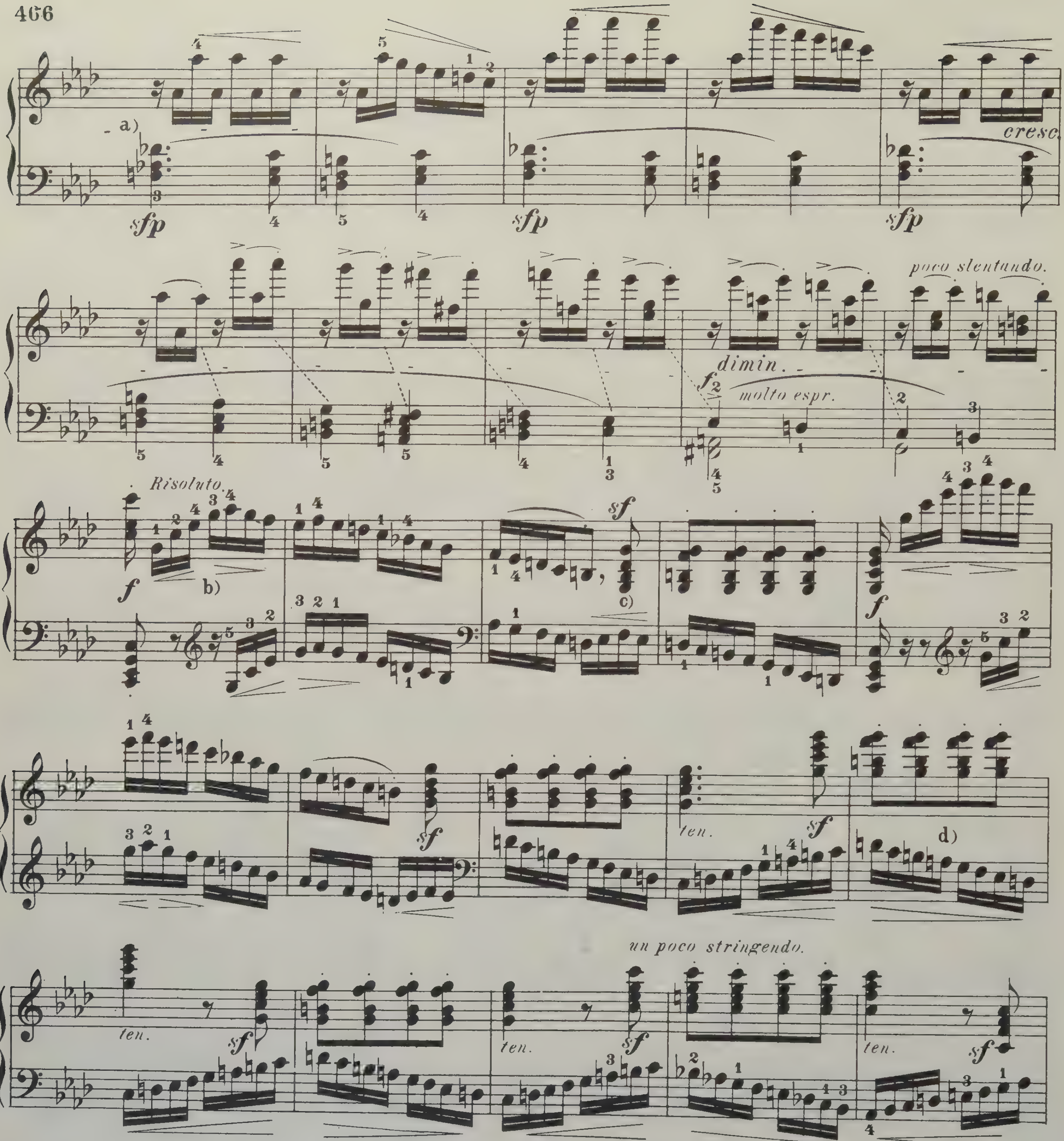
c) In this movement, one of the most passionate of all created by the composer, even the figuration must continually thrill and quiver with the liveliest agitation. In order to acquire sufficient strength to effect this, the player must study each single passage slowly, forcibly, and with most expressive accentuation. An actual *staccato* in its performance is of course impracticable, in view of the rapidity of the movement, but shun, when practising it, a *legato* touch detrimental to the individual animation of the separate tones. The tempestuous rising and falling runs for the left hand in the next 14 measures ought to be made the subject of very special study; during the points of rest in the right hand, in particular, the bass should continually occupy the listeners' attention. The most essential features in the shading are indicated by additional marks in the music.



a) This tremolo, of extreme difficulty for hands incapable of wide stretches, can be facilitated by no variant which would not produce disfigurement.

b) Imagine this plaintive motive in the left-hand inner parts: 

c) The real melody lies in the soprano (right hand), and must not be obliterated by the figuration; its fluid state ought rather to intensify its incisiveness.

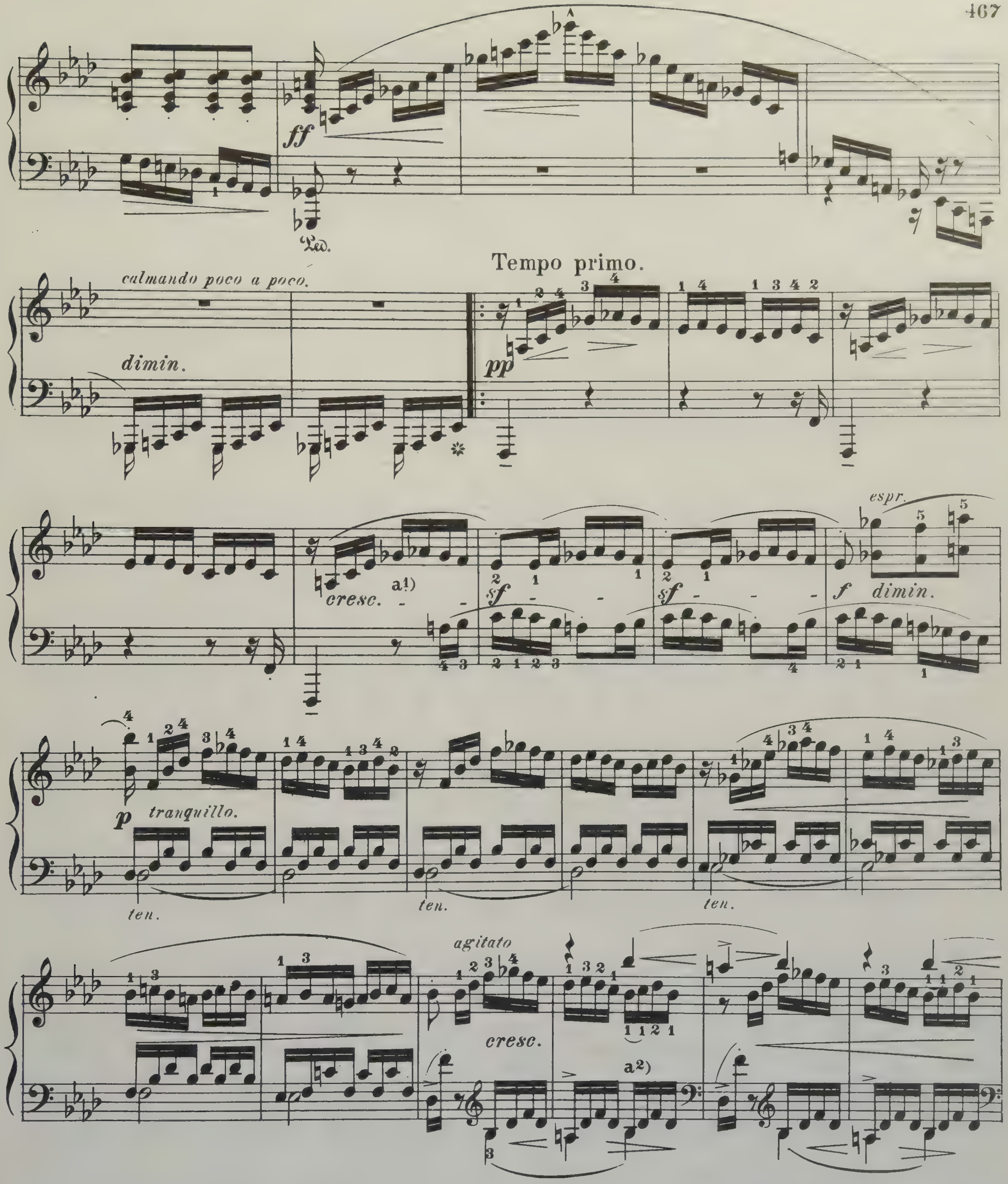


a) The counter-melody requires very expressive delivery, and, as its appropriate dynamic shading is nearly opposed to that of the principal melody in the left hand, the hands must be trained to the utmost independence of each other.

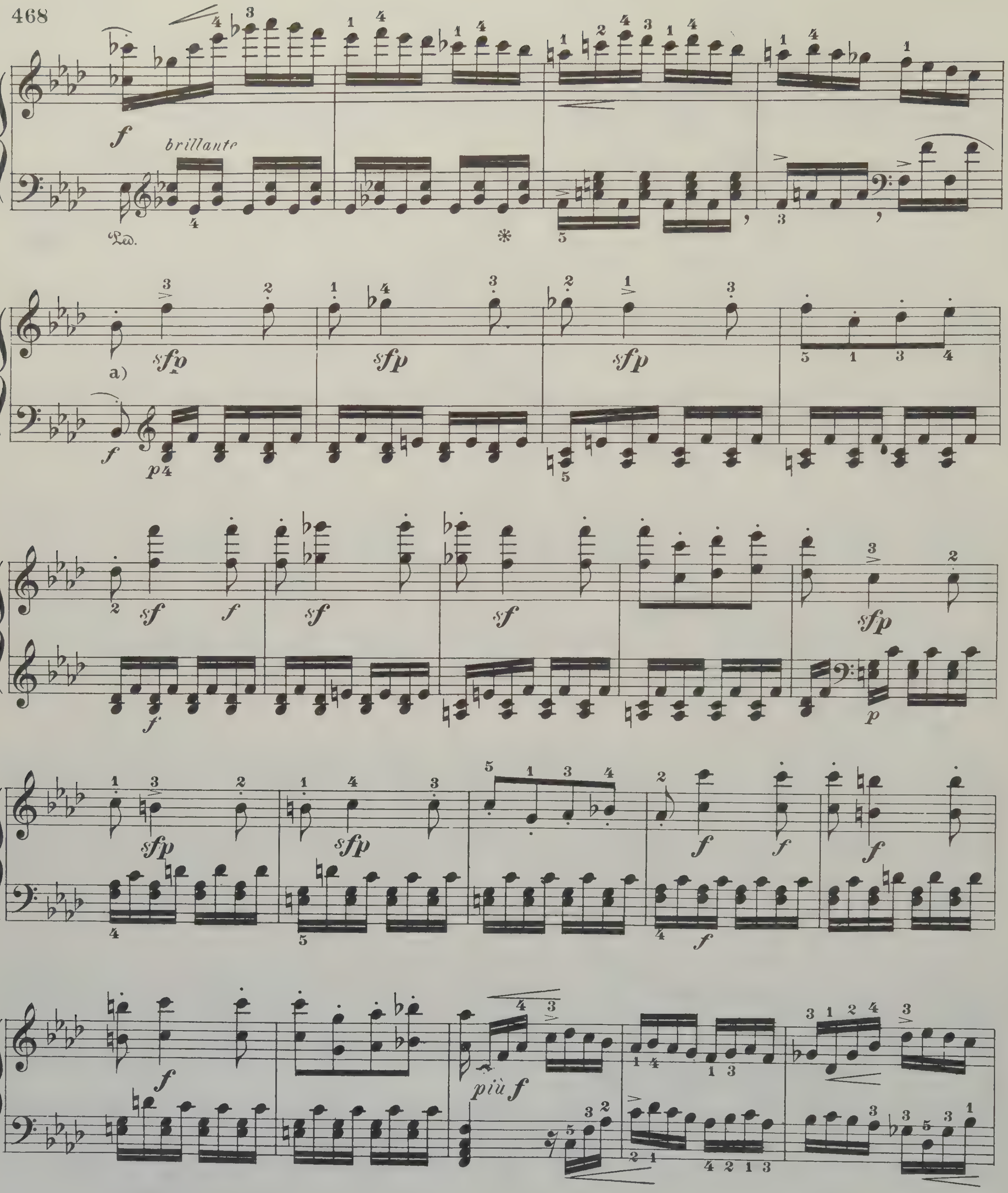
b) The customary fingering, in which the accented G is taken with the thumb in both hands, is not "objectionable", but that of the Editor is better adapted to bring out the emotional imitation by both parts in the less accented notes as well.

c) It ought to be self-evident that the *sforzato* on the fourth eighth-note must not be transferred to the first in the next measure; and yet celebrated artists are frequently guilty of such amateurish liberties in public concerts, sometimes acting on the notion, that their variant is more in unison with "natural feeling."

d) Notice — in contrast with the preceding passages — the employment of the *major* sixth (instead of the *minor*) in the descending C-minor scale.



a1) and a2) As the great composer uses all the arts of thematic work and imitative counterpoint solely for the purpose of intensifying the dramatic effect, so also should the player of his works make it a rule to accompany increased polyphony and complexity in the composition by enhanced agitation and dramatic spirit in the interpretation. All such contrapuntal dialogues between the hands ought therefore to be practised until their performance is not merely quite clear and correct, but likewise imbued with intensest psychic passion. — The modification of the fingering at a2) for the principal theme is occasioned by the wide stretches required in the right-hand part.



a) This new motive begins on the *sf* quarter-note. First, 4 measures "solo" *(piano)*; then 4 measures "tutti" *(forte)*, in the key of the subdominant; then a repetition, in the tonic key, of this alternation between *solo* and *tutti*. The rhythmical structure being so simple, it is surprising that the *forte*, assigned through carelessness (of the engraver?) to the first eighth-note of the measure where the right hand comes in with octaves, was allowed to pass uncorrected by the revisors of the new Complete Edition of Breitkopf and Härtel.

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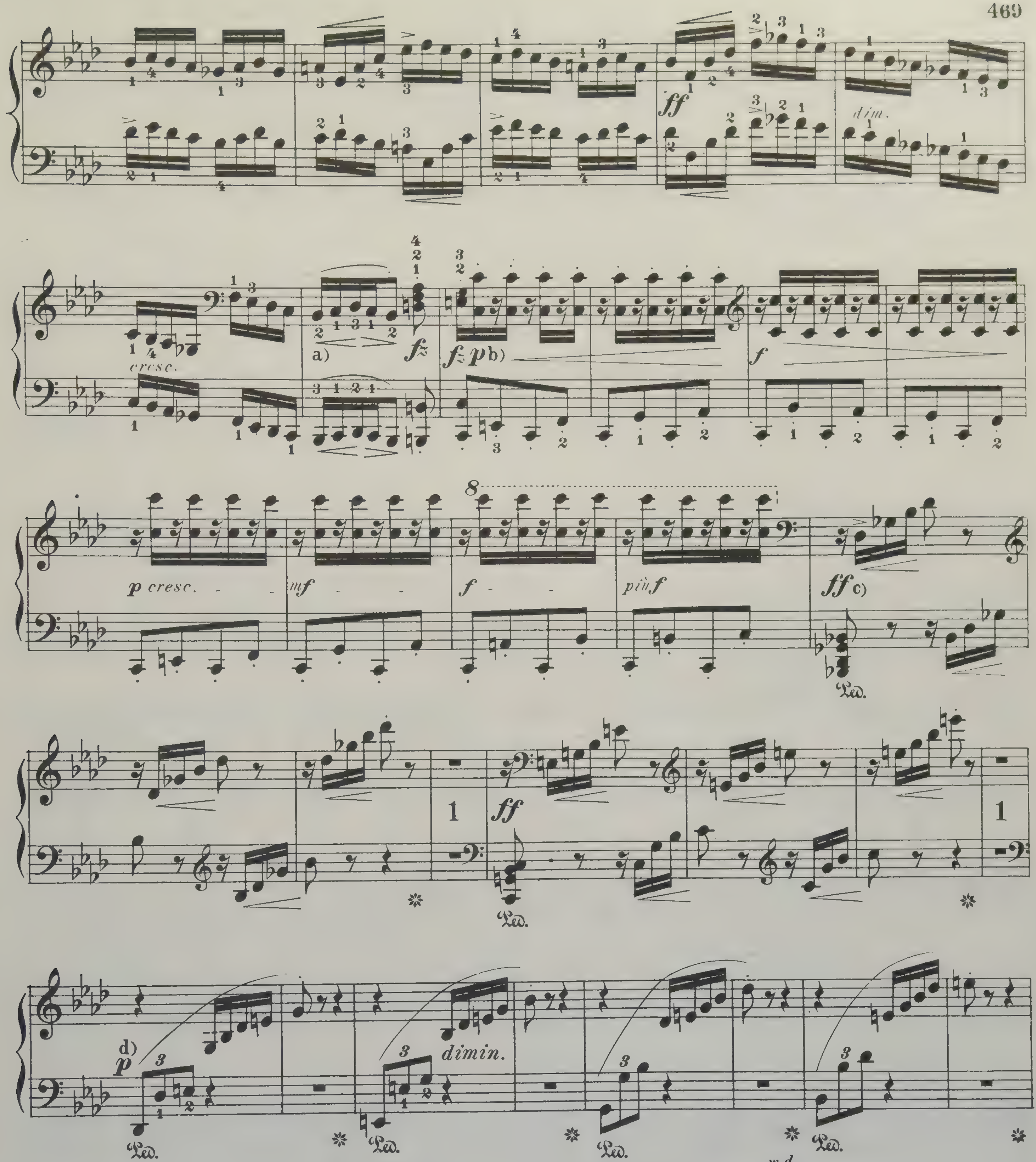
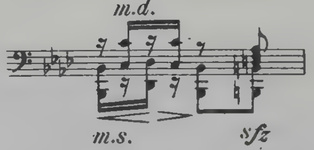
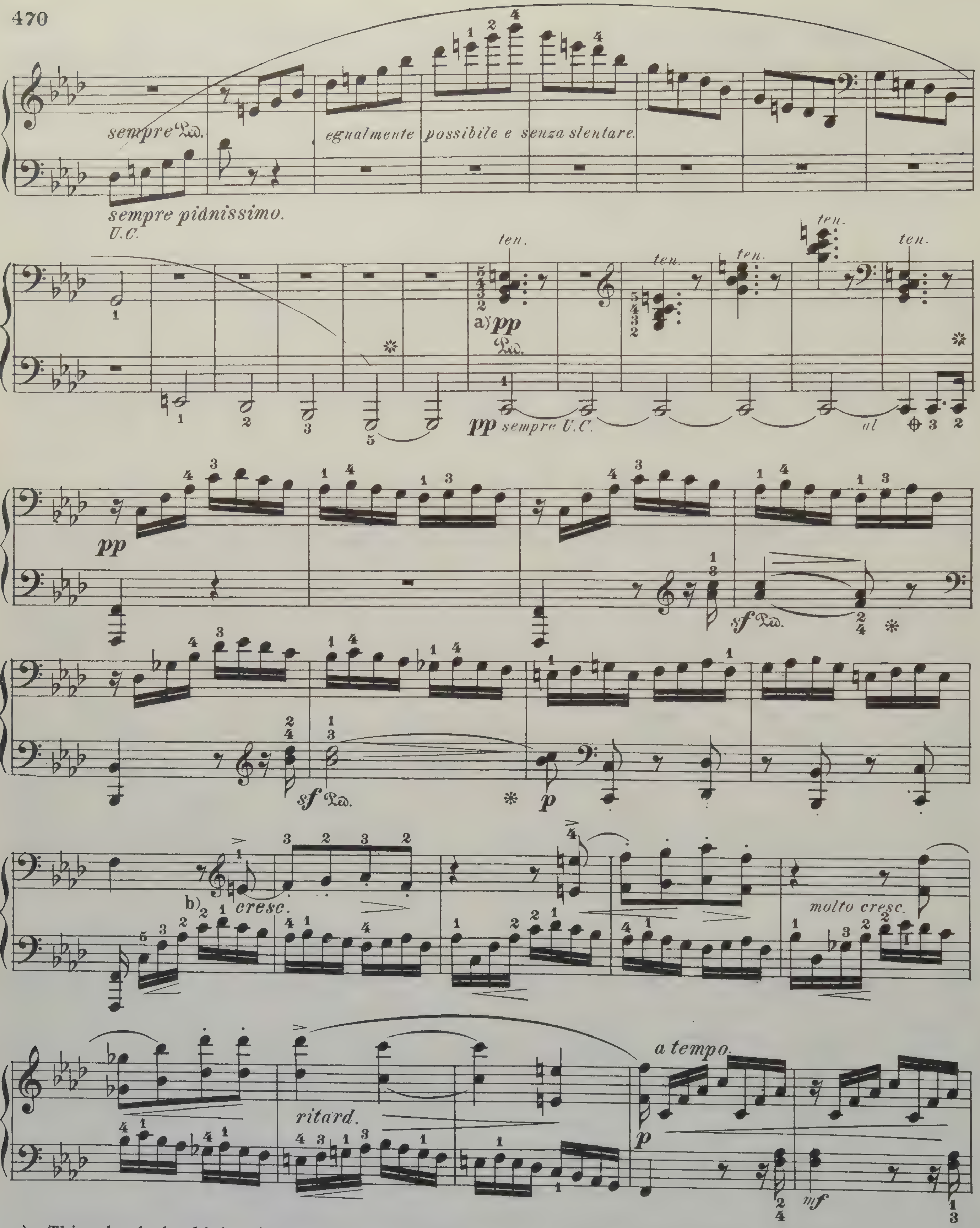


a) The Editor employs and recommends the following arrangement: 

b) A hammering-out of the next eight measures in an undiscriminating *fortissimo* would be as unlovely in point of euphony as unsuited to the passionate undulation of the bass (which must predominate). Hence the added shading.

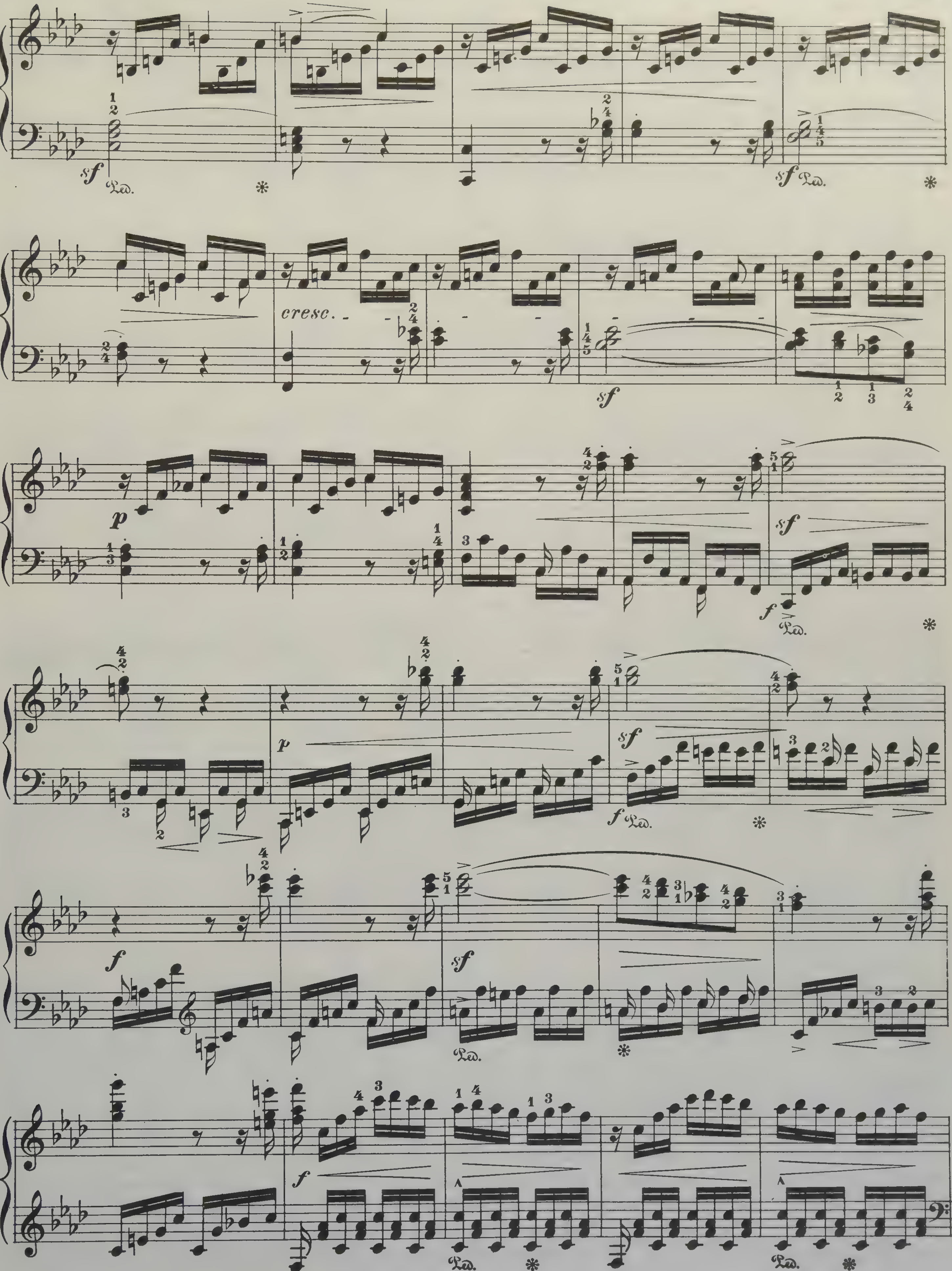
c) In this passage bear in mind the thematic significance of the first 4 notes, and play "imitatively" (of different instruments).

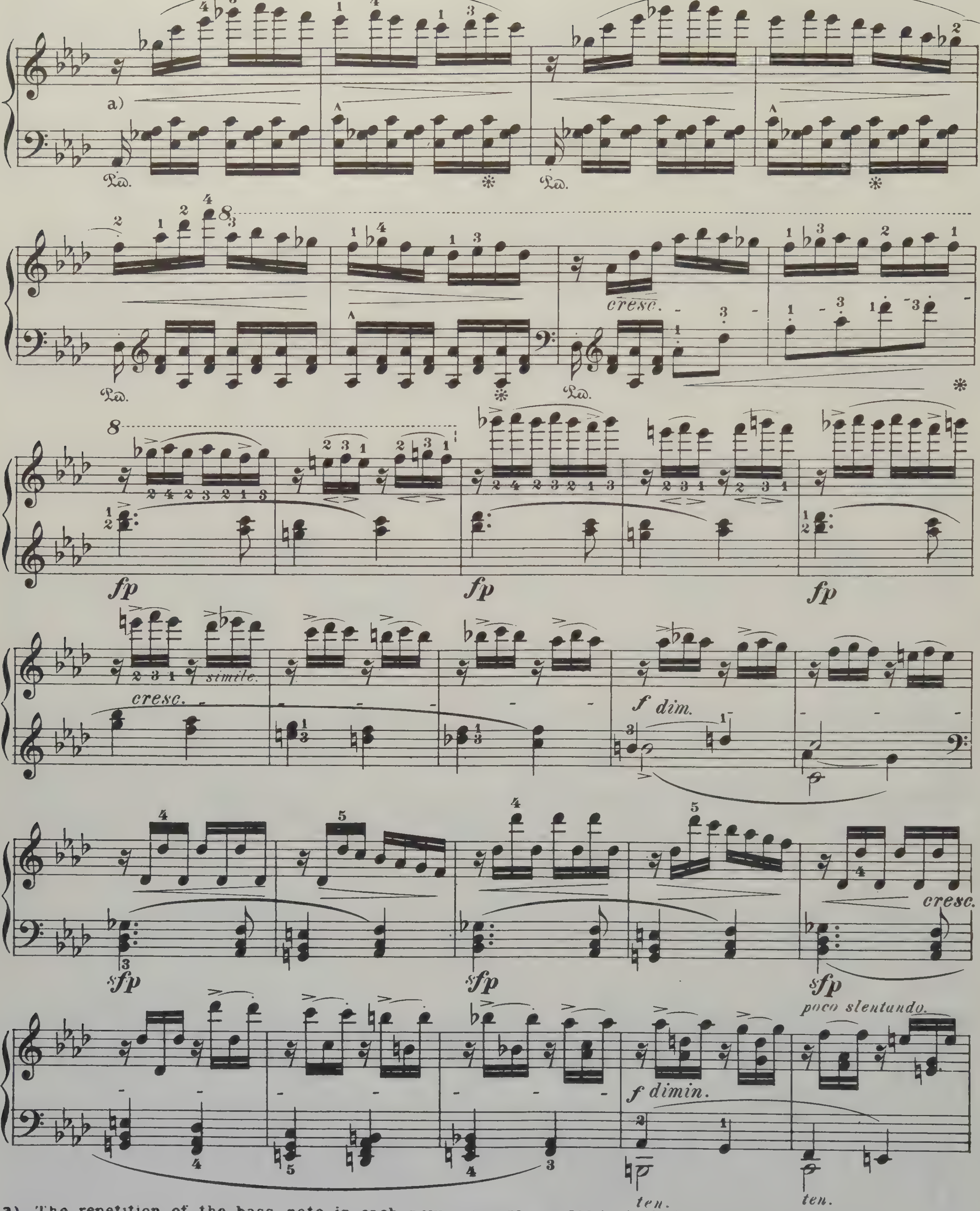
d) A (possibly indispensable) facilitation would be, to play only the first 2 notes with the left hand, the next 5 with the right, and then to take the final note (first eighth-note in next meas.) with the forefinger of the left.



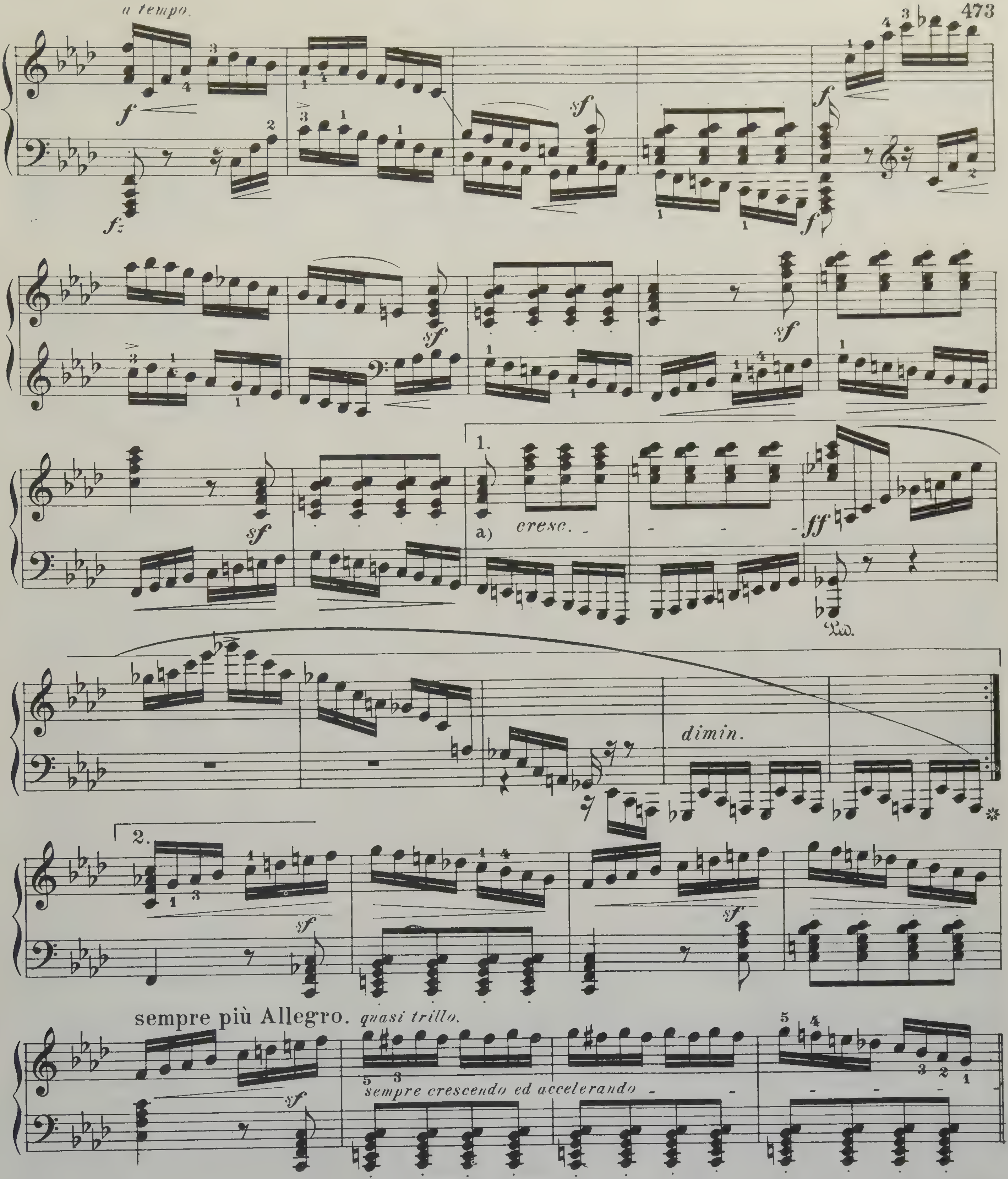
a) This chord should be played with an extremely soft, "velvety" touch, which is promoted by a non-employment of the thumb.

b) By means of the fingering given here the entrance of the second beat marks itself, and no more forcibly than is exactly demanded; whereas by using the thumb such delicate accents are apt to be made coarser. Play the new counter-motive in the right hand with the utmost emotional expression.

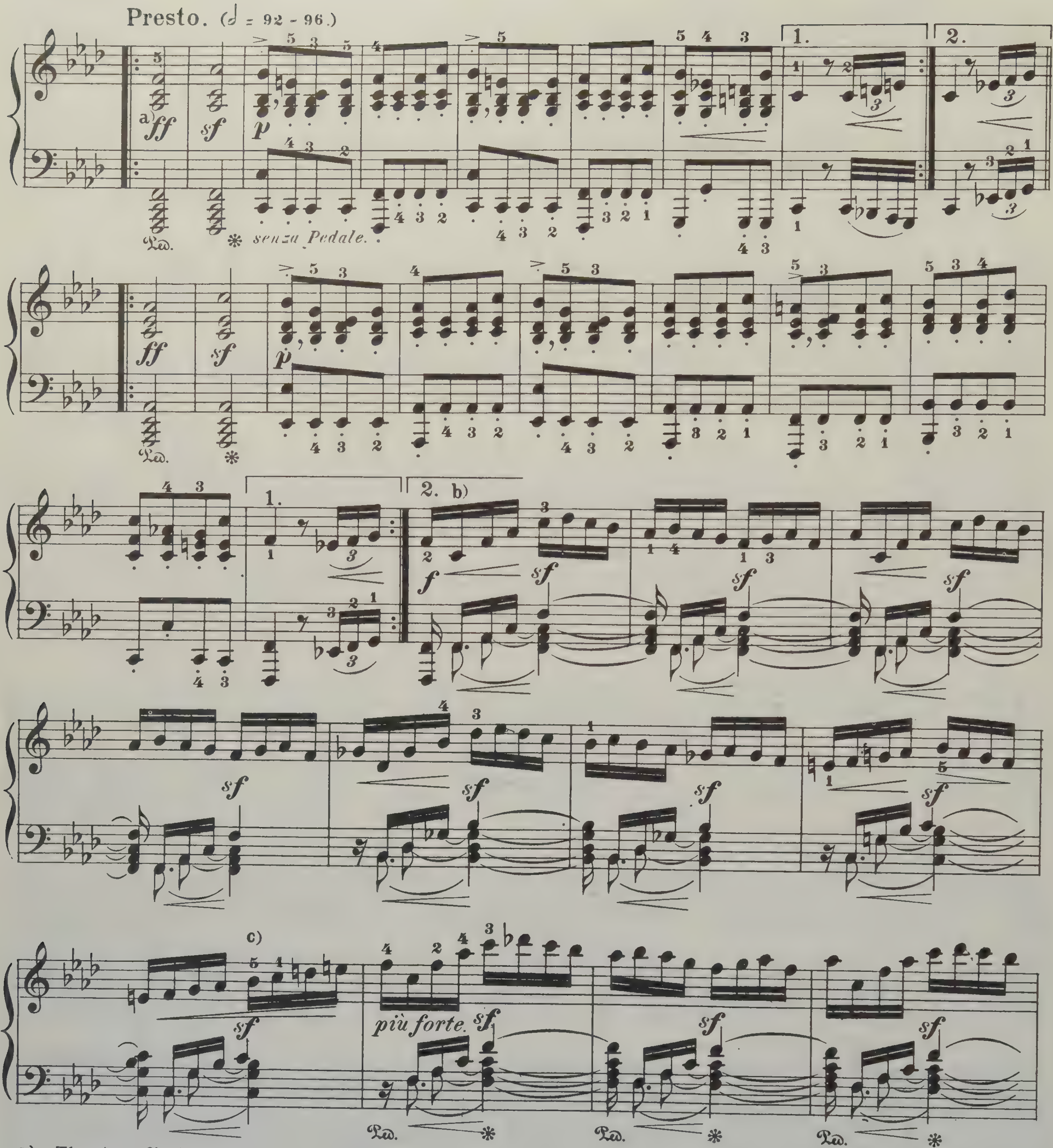

cresc.



a) The repetition of the bass note in each new measure, instead of at the beginning of every other measure as before, is indubitably owing to a misunderstanding of some abbreviation employed by the Author in his manuscript. Not on account of technical inconvenience, but on account of the æsthetic inelegance resulting from the interruption of the continuous undulatory movement by this repetition, does the Editor reject this pseudo-"classic" misprint.

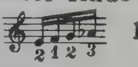


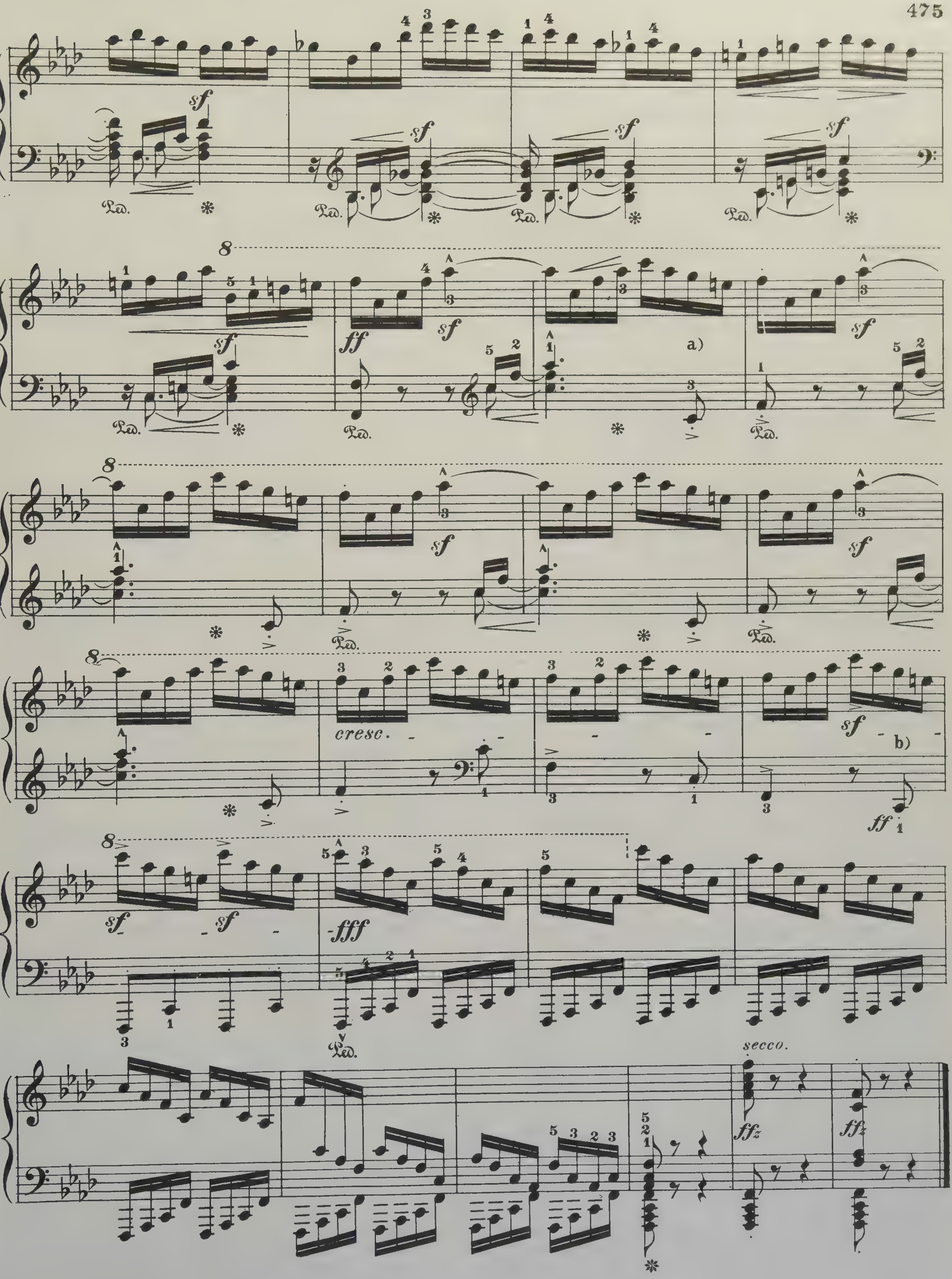
a) Excepting the case in the Finale of the C-minor Symphony (first part), the Editor knows no more unjustifiable compulsion to repetition than this. The whole poem presses to a close; the player, who thus far has striven with all the technical and mental energy at his command to fulfil his task, must now be so near exhaustion, as to be obliged to muster his entire remaining strength in order to meet the demands of the Coda —demands hardly to be over-estimated. If he obeys the repeat, his work will be inferior to the first time (unless he unduly saved his strength before); on the listener the repetition may make a didactic, but in no case an artistico-plastic impression; therefore, let reverence for an extrinsic matter of inattention on the Master's part be saved up for private practice, in which the reproductive musician must always be able to accomplish at least twice as much as is required of him at a public concert.



a) The two first strokes must always be somewhat detached from what follows; a very moderate, short accent on the first eighth-note in the third and fifth measures (in the second part, where the 8-measure period expands to one of 10 measures, this also applies to the seventh) will add materially to the distinctness of the melody.

b) If a further acceleration be observed from this point to the end, it will be quite in keeping witn the continuous pressing toward the close.

c) In consequence of special practice, the Editor finds it easy to pass the thumb under the little finger; or the latter over the thumb. To the fingering  he is opposed on principle, as the fluency of the phrase and the accentuation of the first tone must suffer from it. Thumb on E and G is awkward, as hampering the motion of the already tired fingers. But B♭ might again be taken with the thumb, provided that appropriate technical exercises had been practised beforehand.



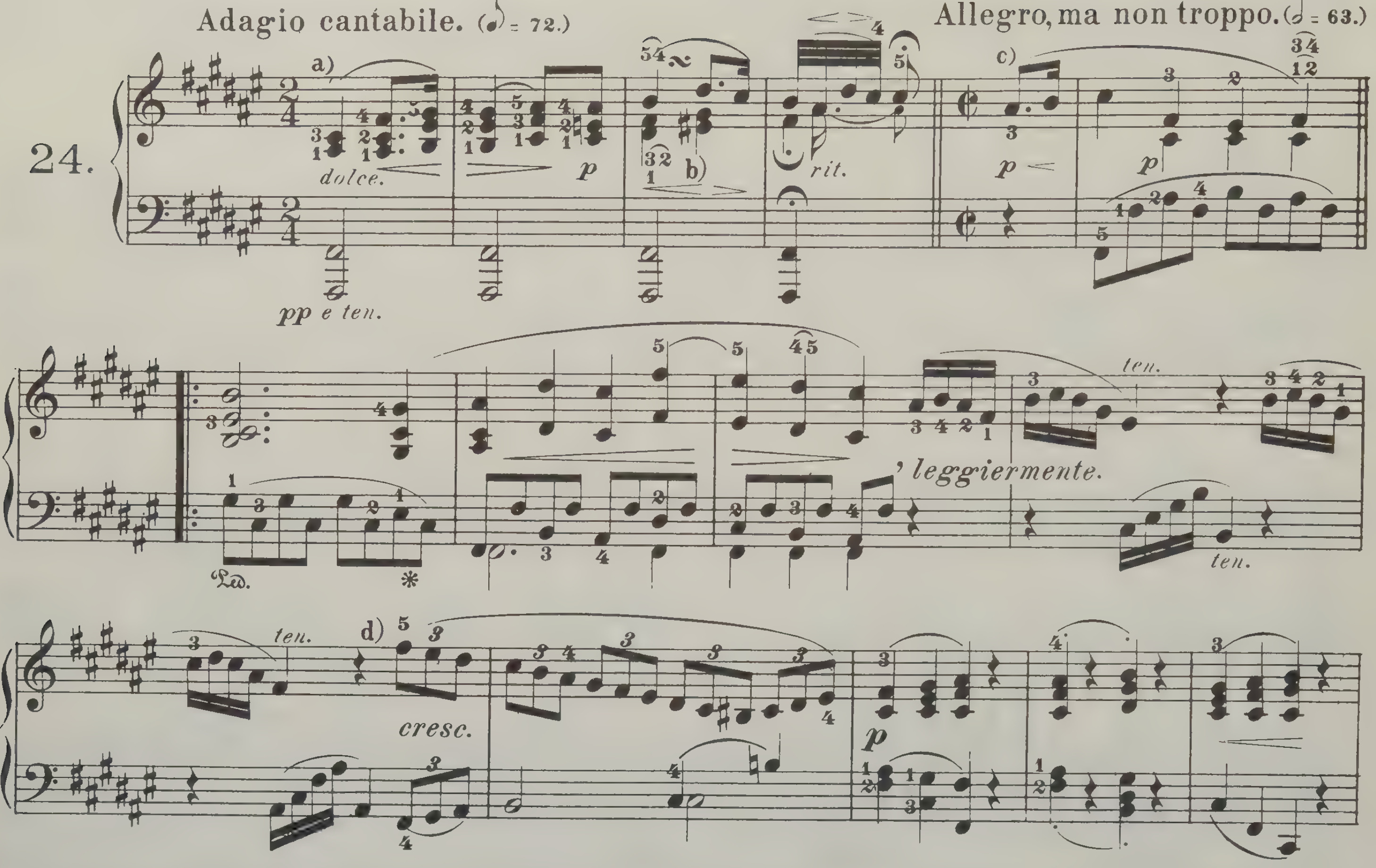
a) Sound *C-F* shrill like a trumpet-call here; at b) like a drum-beat.

SONATA.

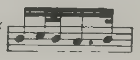
Op. 78.

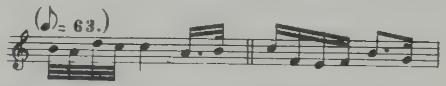
To Countess THÉRÈSE von BRUNSWICK.

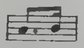
L. van BEETHOVEN.



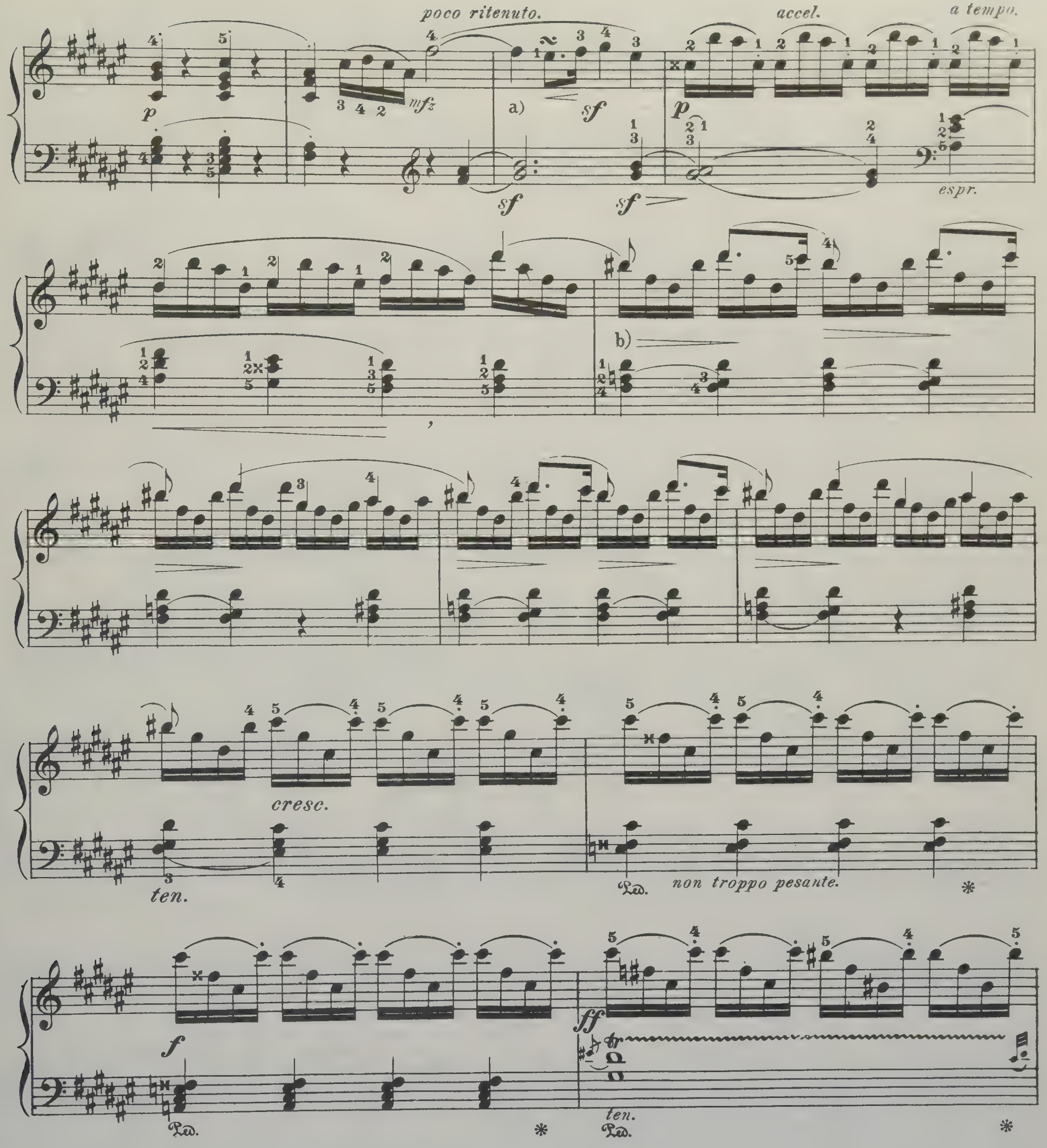
a) The fervent and melodious Prelude to this movement, though without thematic connection with the latter, stands in an intimate aesthetic relation to it.

b) Execute the turn thus: and on no account so: "" a tasteless fashion which is unhappily very prevalent.

c) By means of a suitable *ritardando* in the last measure of the Adagio the proper tempo for the Allegro comes in, which must continue without a rhythmical break much as follows: 

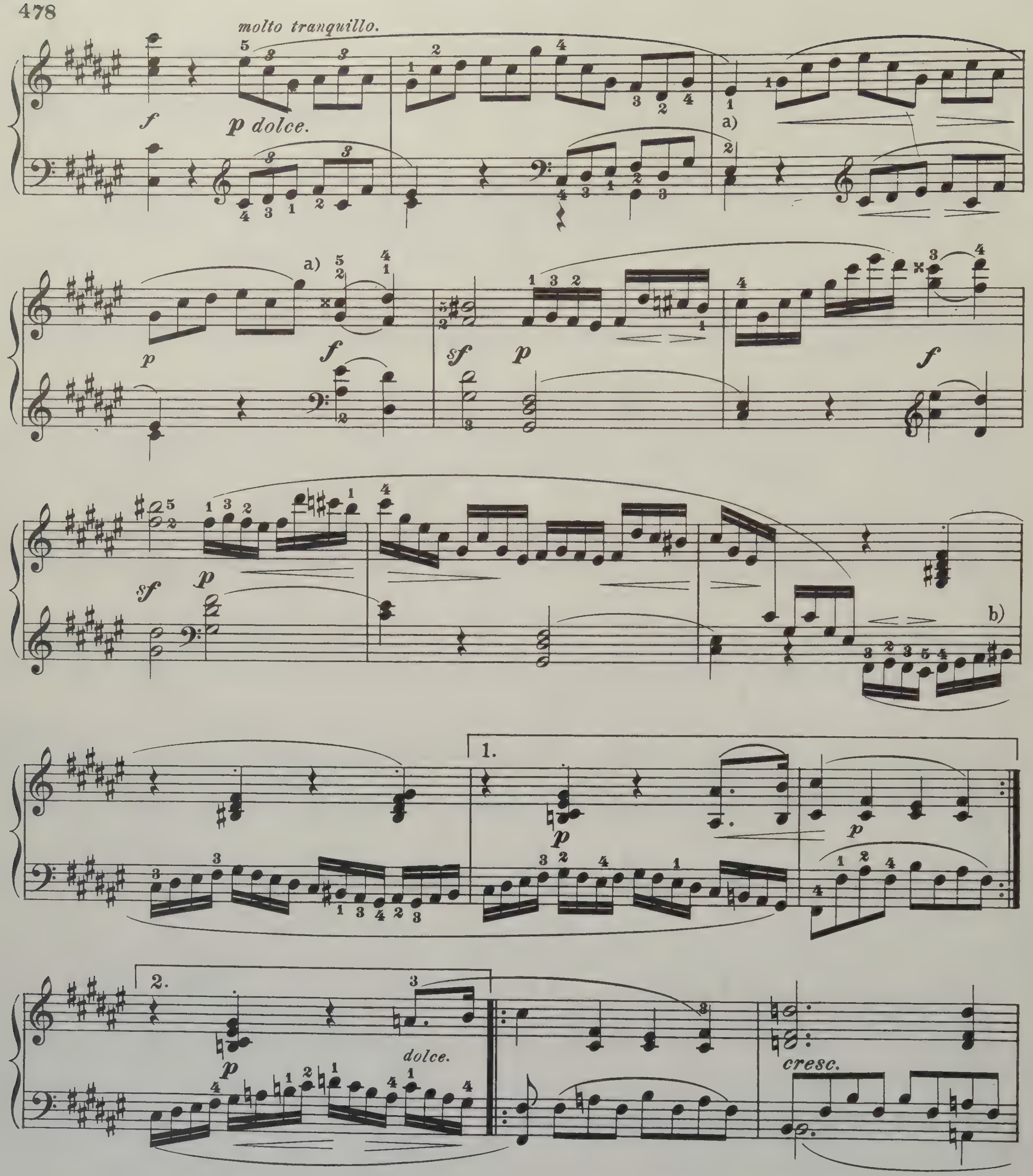
The direction "*ma non troppo*" refers rather to the character than the degree of the movement. The former is that of blissful tranquility, which would be no less marred by a hasty execution of the graceful figurations than by rigidly dragging them. The ratio of movement between the Allegro and the Adagio of nearly 4:1, as marked by the Editor, is probably the correct one. For the sake of better introducing it, the notes of the *auftakt* - beat  must, to be sure, be played only about half as fast as above noted. Furthermore, only a player who has advanced through rhythmic precision to rhythmic freedom can interpret this sonata – of which even Czerny divines that it "strikingly differs from all earlier ones in spirit and style" – finely, which is here equivalent to correctly. An exact mathematical specification of all appropriate fluctuations in the tempo is impracticable – the more so, because they must always be so delicately led up to as fully to preserve the eurythmy of the entire movement.

d) One of the vices of interpretation most frequently occurring, and explicable solely by the prevalent lack of rhythmical training in Germany, consists in modifying the tempo itself at changes from figures grouped by 3 notes to others grouped by twos (or fours). Mälzel's metronome will afford most efficient surveillance for keeping time while practising, the urgent necessity of which we here emphasize.



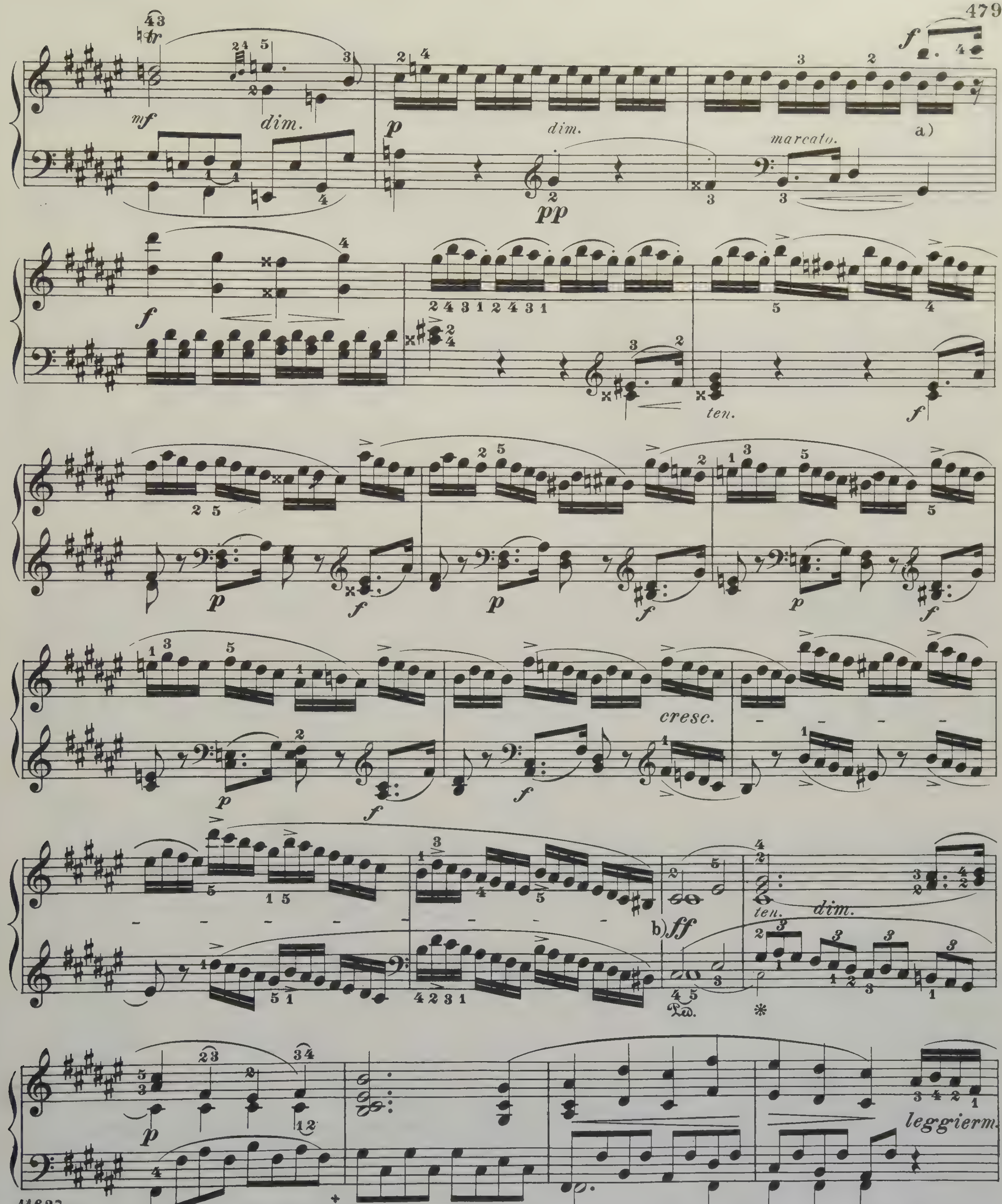
a) This turn is to be executed as follows: in deviation from the rule demanding deference to the clearness of the melodic flow: it is the sole function of every embellishment to round out a straight line into a wavy curve; where it threatens to obliterate the outline itself, it must be rejected as a parasitical scroll.

b) The emotional step of a second in the inner left-hand part ought to be emphasized, though of course not too prominently. The slurs connecting pairs of chords in the left hand must not be taken to mean that their common tones are not to be restruck; but this must be effected by lifting the fingers as little as possible.



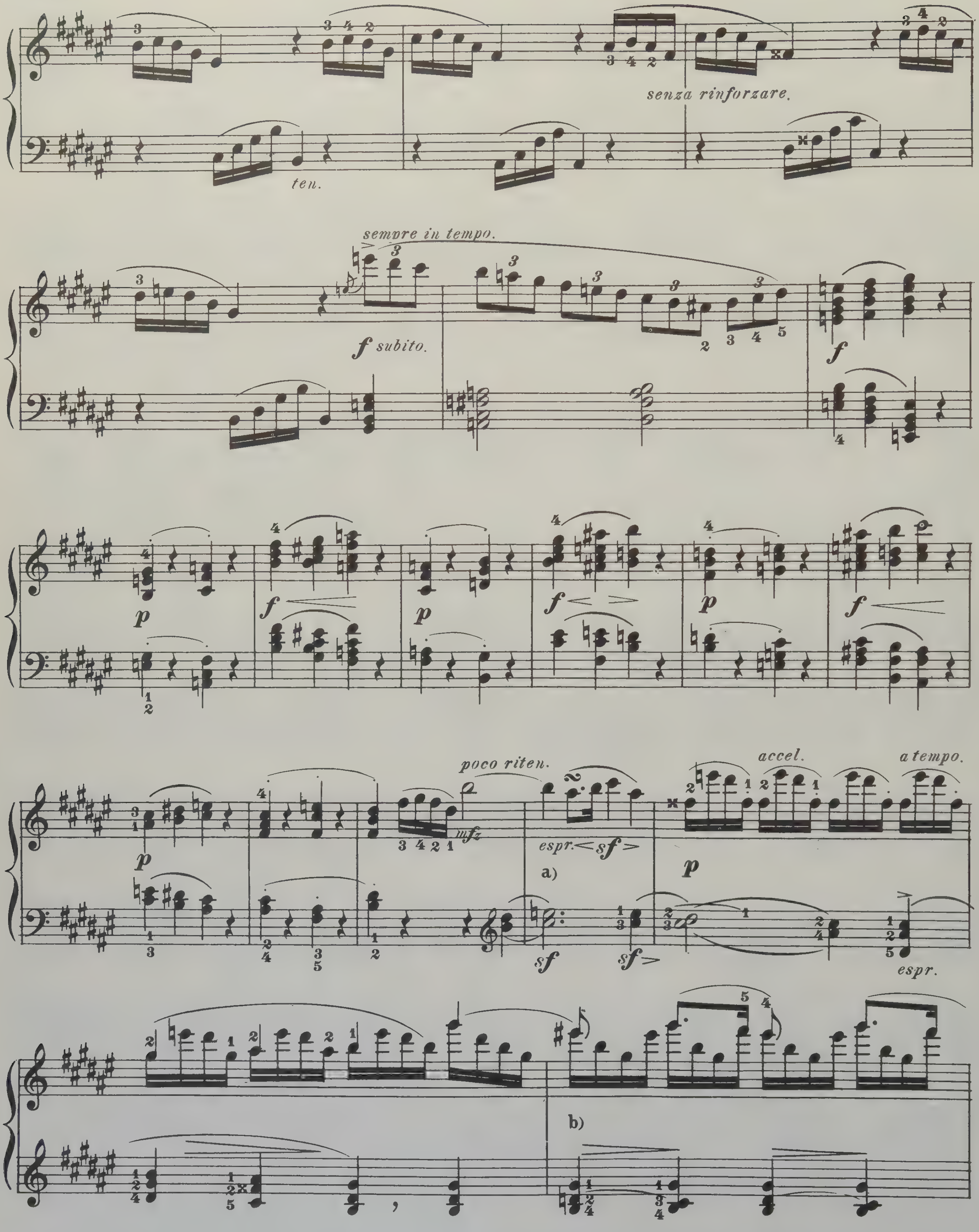
a) The Editor's fingering, which is the outcome of fifteen years, practical experience, always keeps in view the secondary aim of preventing the player from connecting non-continuous notes (those separated by an imaginary punctuation-mark). This is most effectually accomplished by using the same finger on the next key; of course, not quitting the first key sooner than is absolutely demanded by the necessities of further progression.

b) With all possible lightness and smoothness in executing such passages, there should ever be united a plastic display of their melodic "inflections." True, the dynamic shadings required to this end must never degenerate into exaggerated pathos.



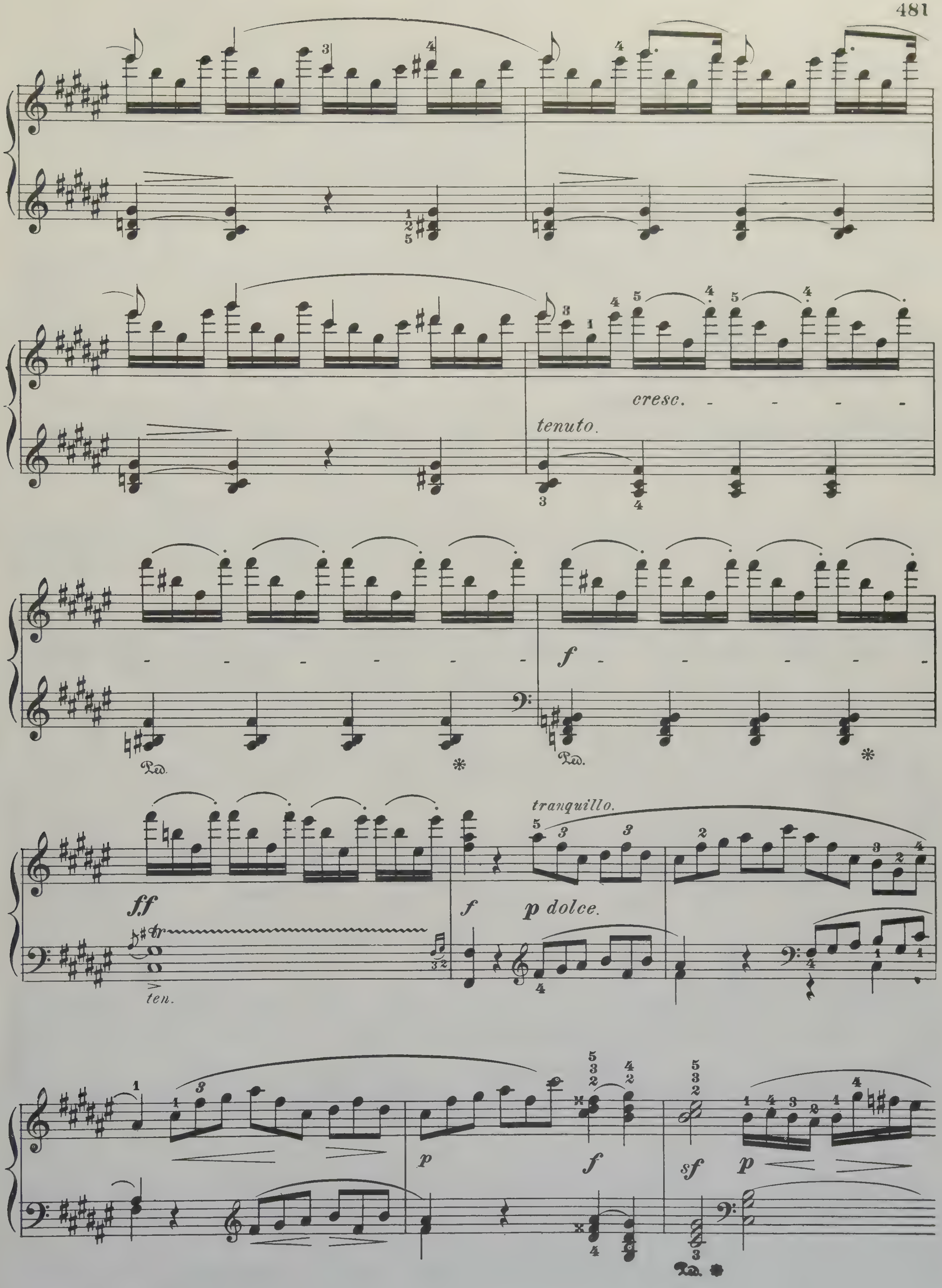
a) The facilitated reading is to be rejected, as the entrance of the theme on the weak beat should not be coarsened by the lower octave. Whoever cannot succeed in passing the ring-finger over to C♯ by means of a lightning-like quitting of B with the thumb, will do better to use the little finger twice.

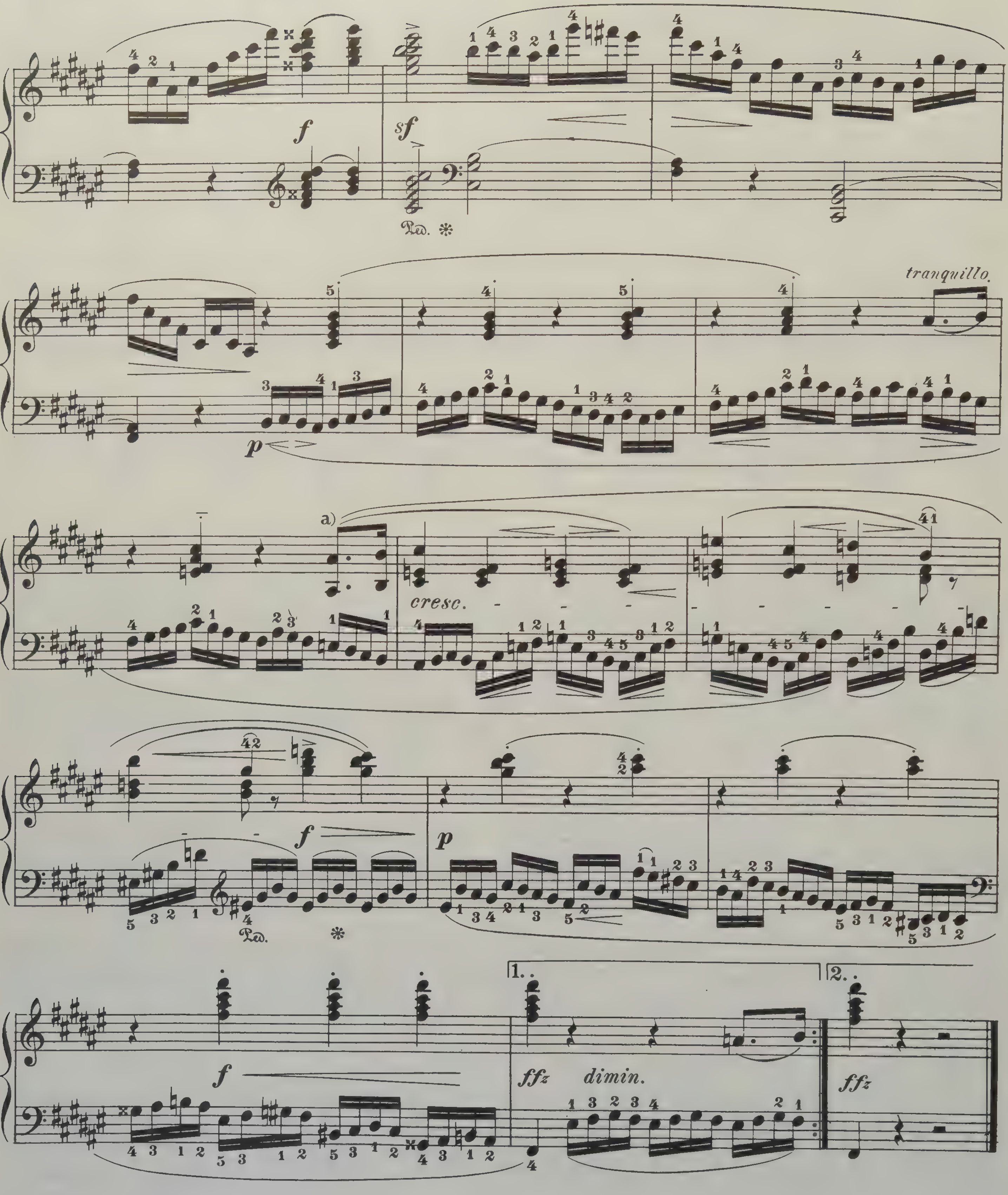
b) In case the preceding ten measures have been performed with any degree of fire, the movement will have involuntarily become somewhat accelerated; endeavor, during this and the next measures, skilfully (i. e., very gradually) to return to the ruling tempo, so that the re-entrance of the principal theme may have a tranquillizing effect.



a) See Note a) on page 477.

b) See Note b) on page 477.

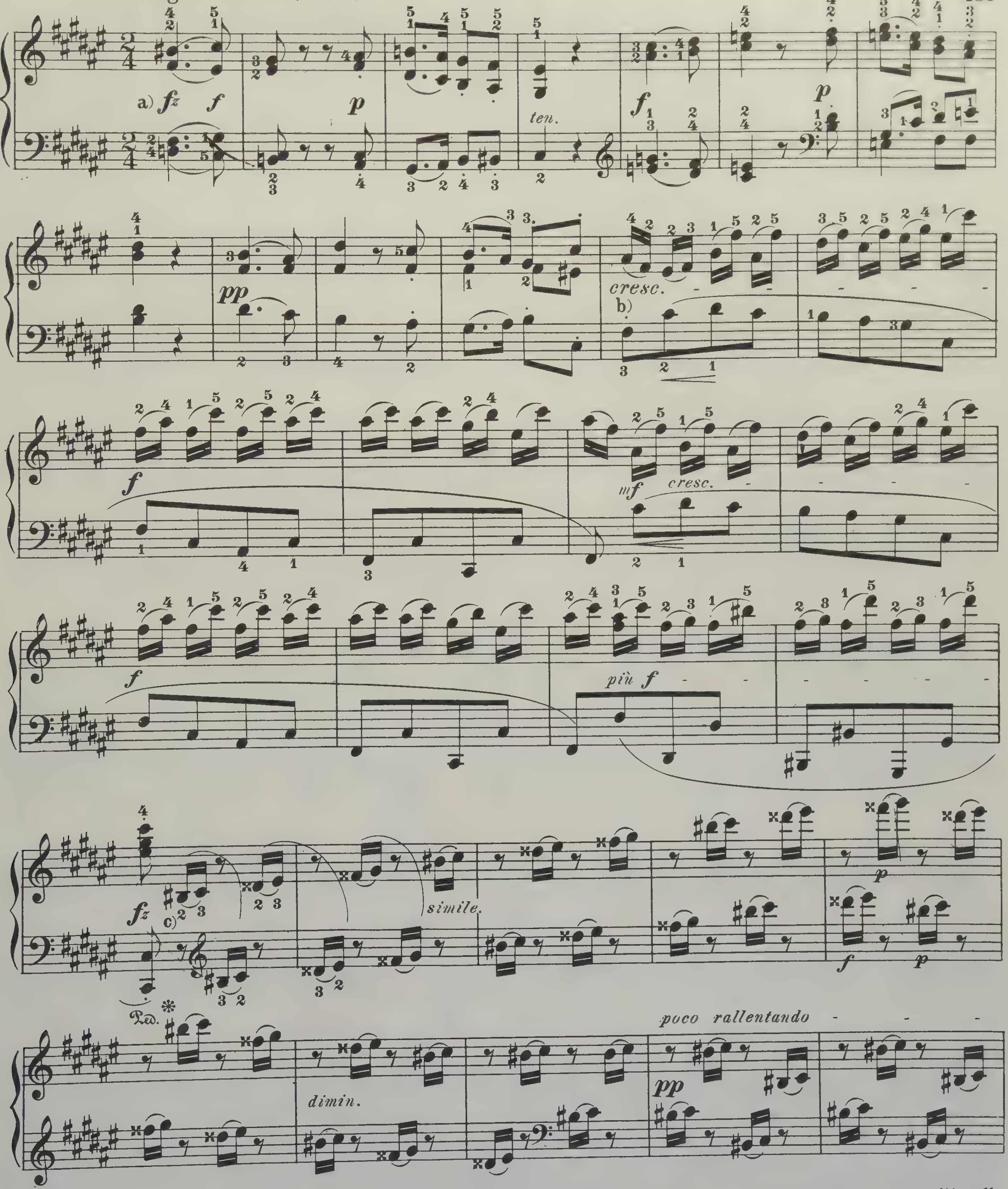

cresc.
tenuto.
Ped.
f
ff
ten.
tranquillo.
f
p dolce.
p
sf



a) A fine rendering of this wondrously fervent melodic phrase of three measures is more difficult than it appears. The spirit of its broad, yearning songfulness can be grasped and interpreted only by one for whom the seals have already fallen from the style of Beethoven's last period. When first studying the phrase, it is advantageous to exaggerate the feeling, reducing it within proper limits in the course of after-study.

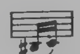
N. B. The lower parts must be played softer than the Soprano, and not too *legato:*

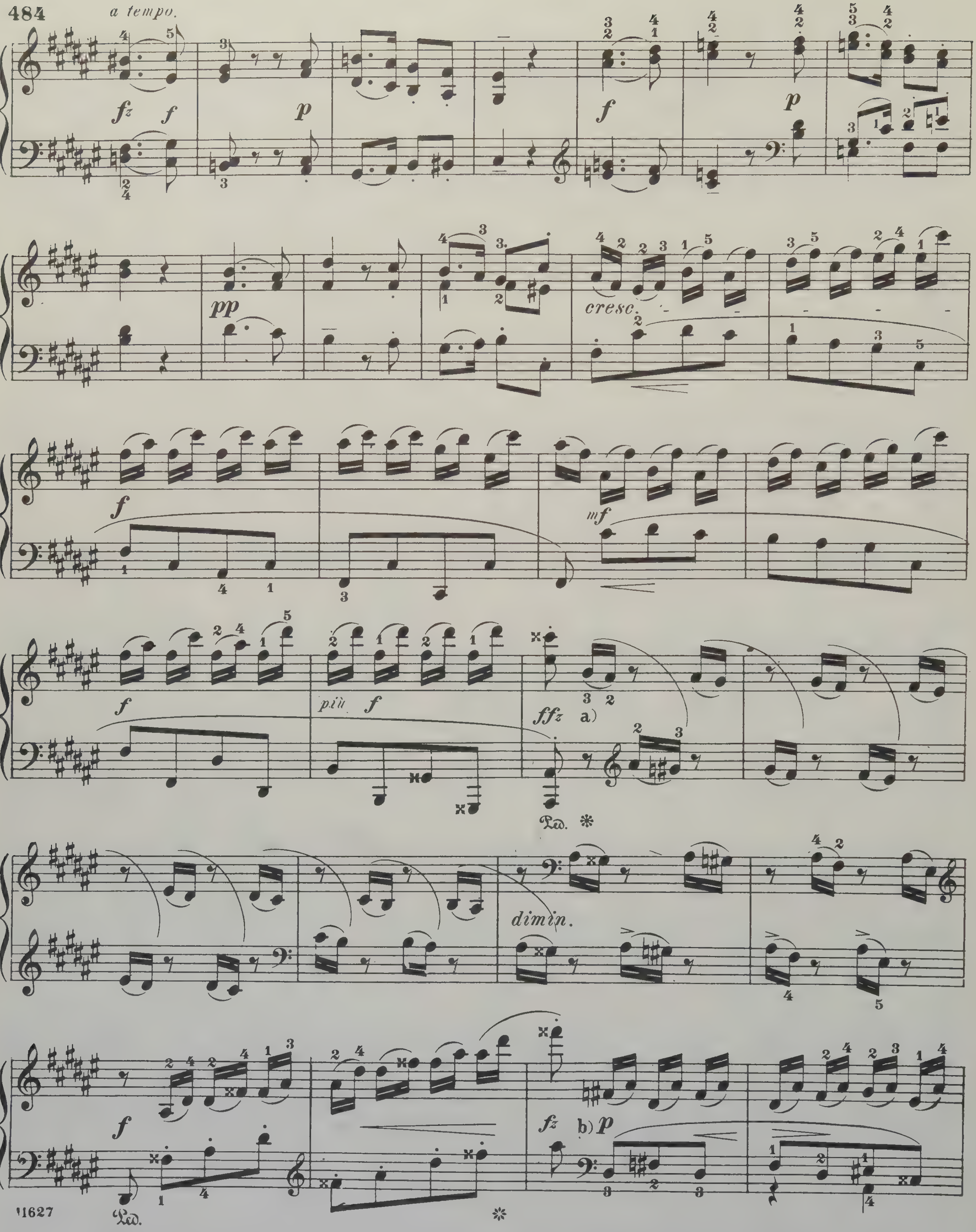
Allegro assai. (♩= 138.)



a) There must be no *legato* between the first and second measures; and the slurs must be observed as literally throughout as the distinction between eighth-notes and quarter-notes in the cesura.

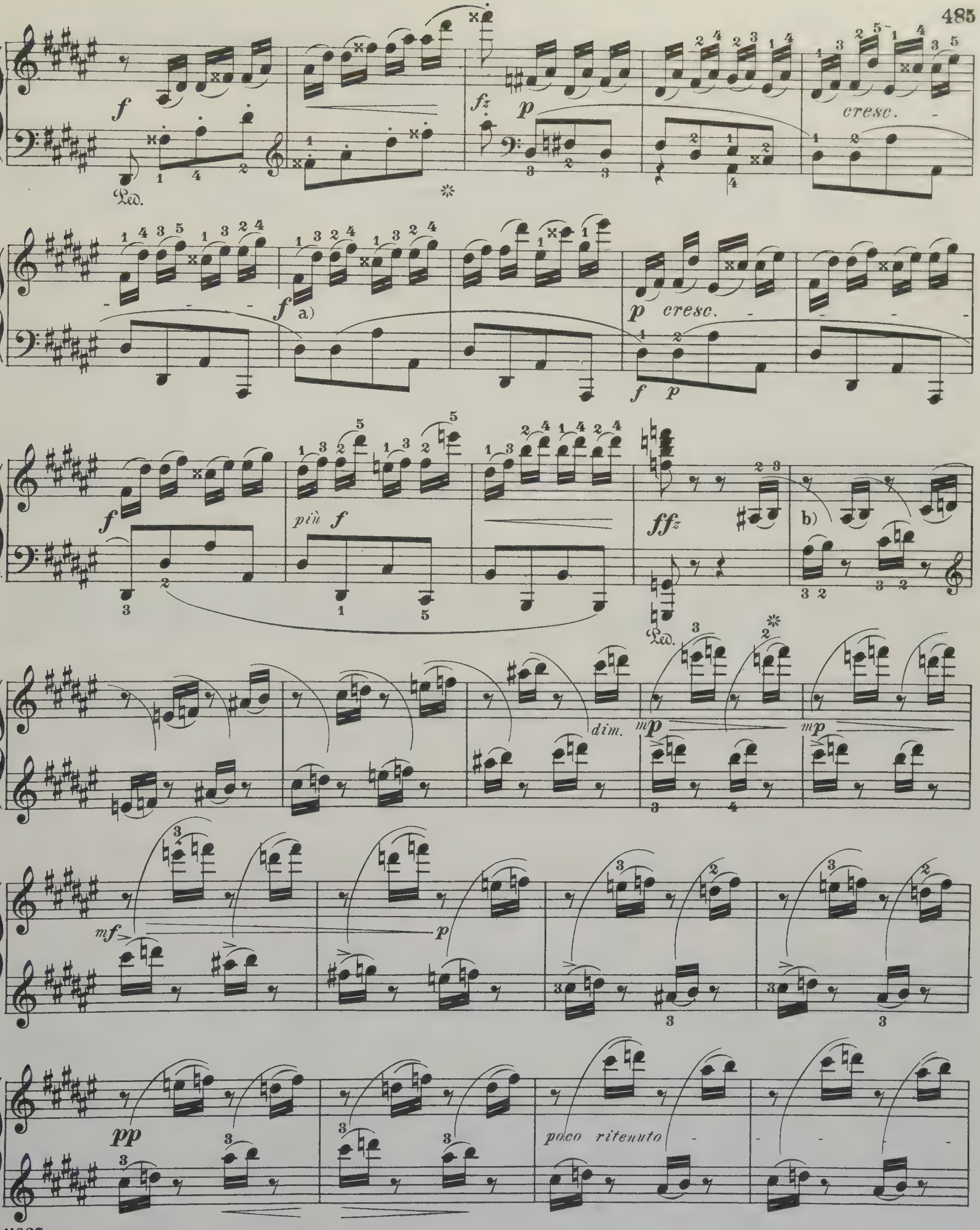
b) The left hand must play this passage throughout with great expression and animation. Touching the fluttering figures in the right hand, always be careful rightly to detach the second note of each little group from the first of the following group.

c) The thematic affinity between and  must be noted by the player. The abbreviation of the second 16th-note recommended in the foregoing Note must not be exaggerated here, evenness in the alternate relief of one hand by the other being of greater importance.



a) The longer of the two slurs is intended merely to mark the boundaries of each melodic phrase.

b) Although the humoristic alternation of major and minor should have an unexpected and striking effect, this must not occasion the hands to take their leaps with undue haste. An imperceptible pause is far more admissible than a mathematically exact and perforce noisy return of the hands. The right hand, in case of need, might take the A♯ belonging to the left:



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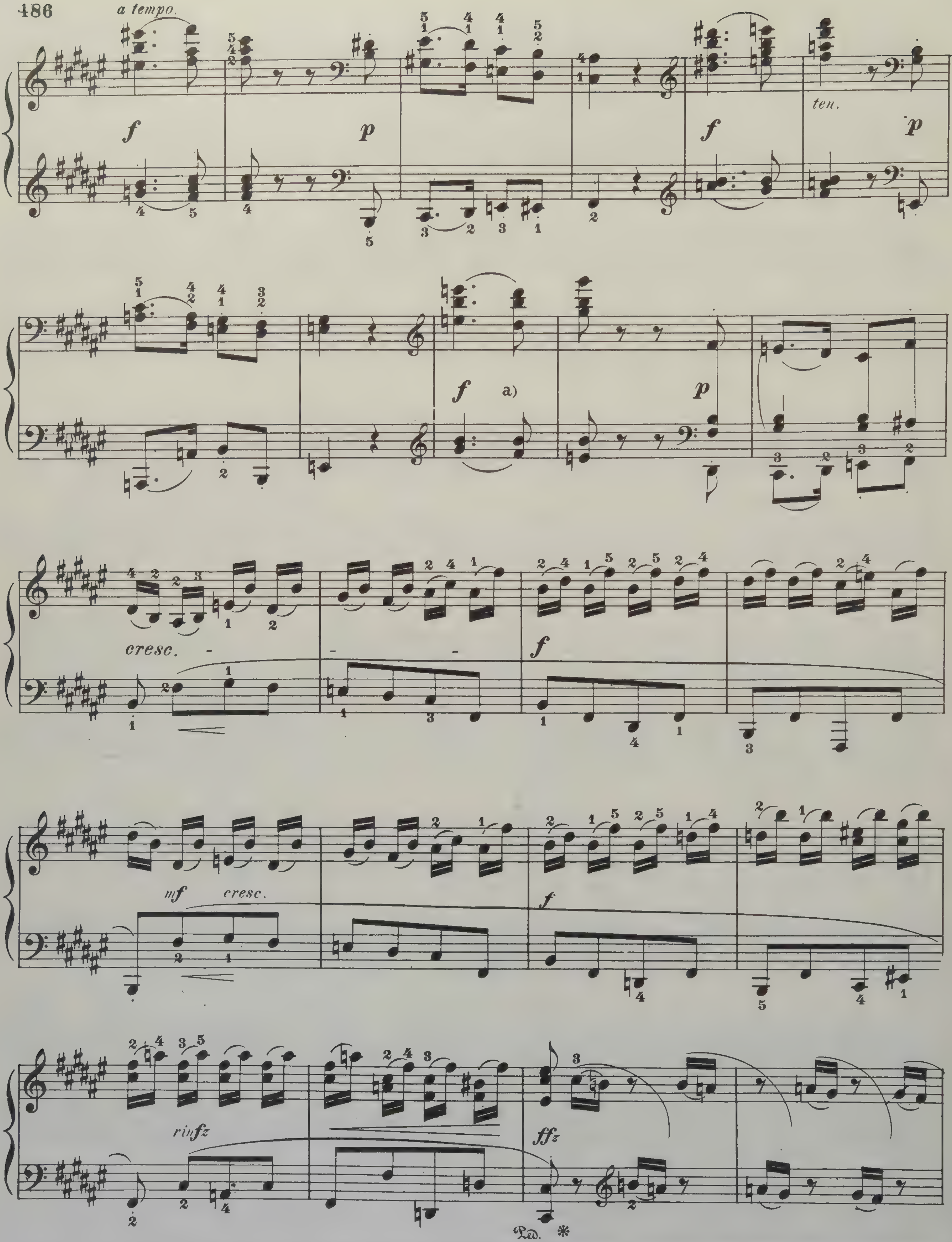
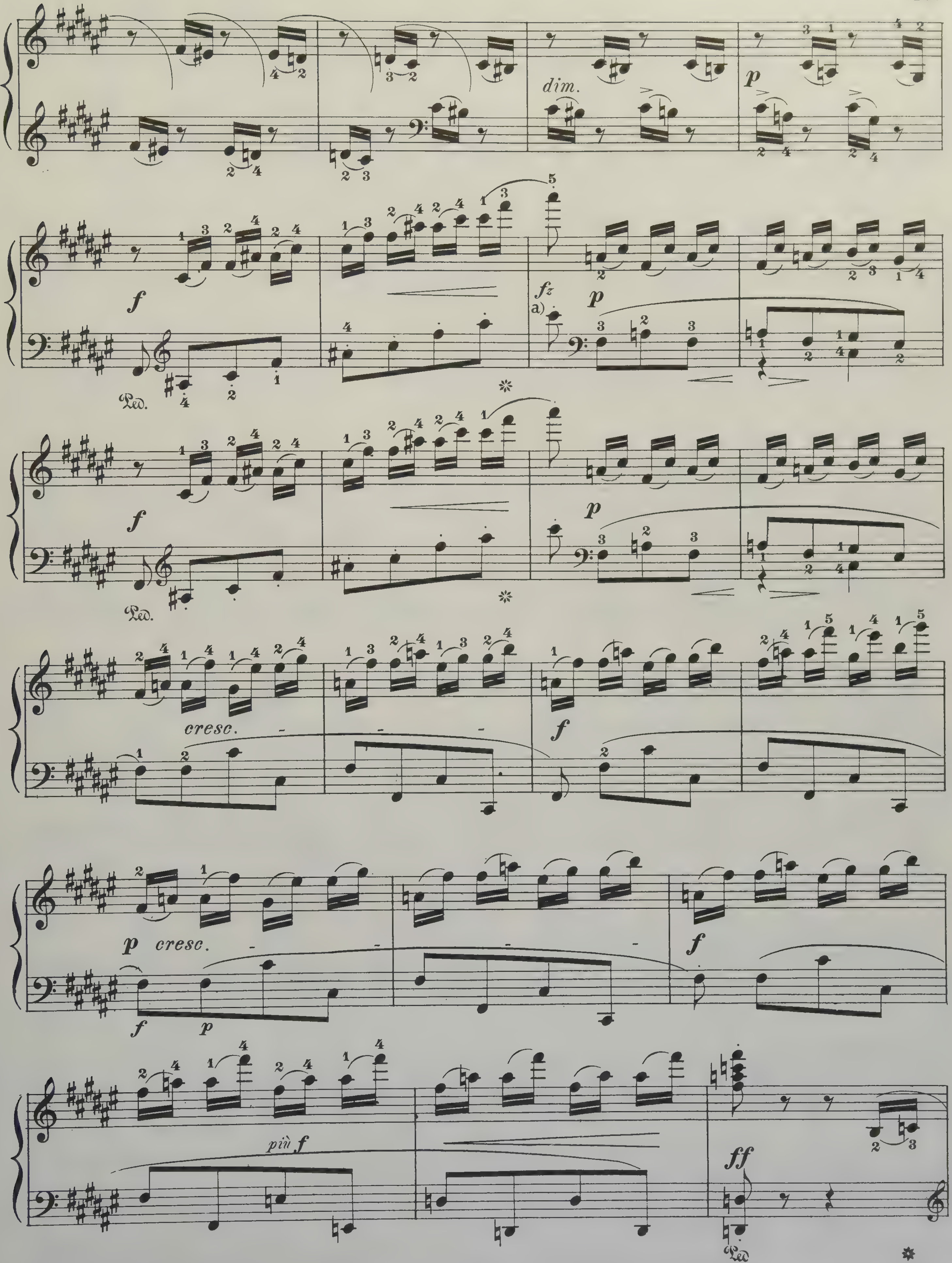
a) Scrupulously observe the phrasing of the bass, and learn to execute the eleventh A♯-D♯ with a glide.

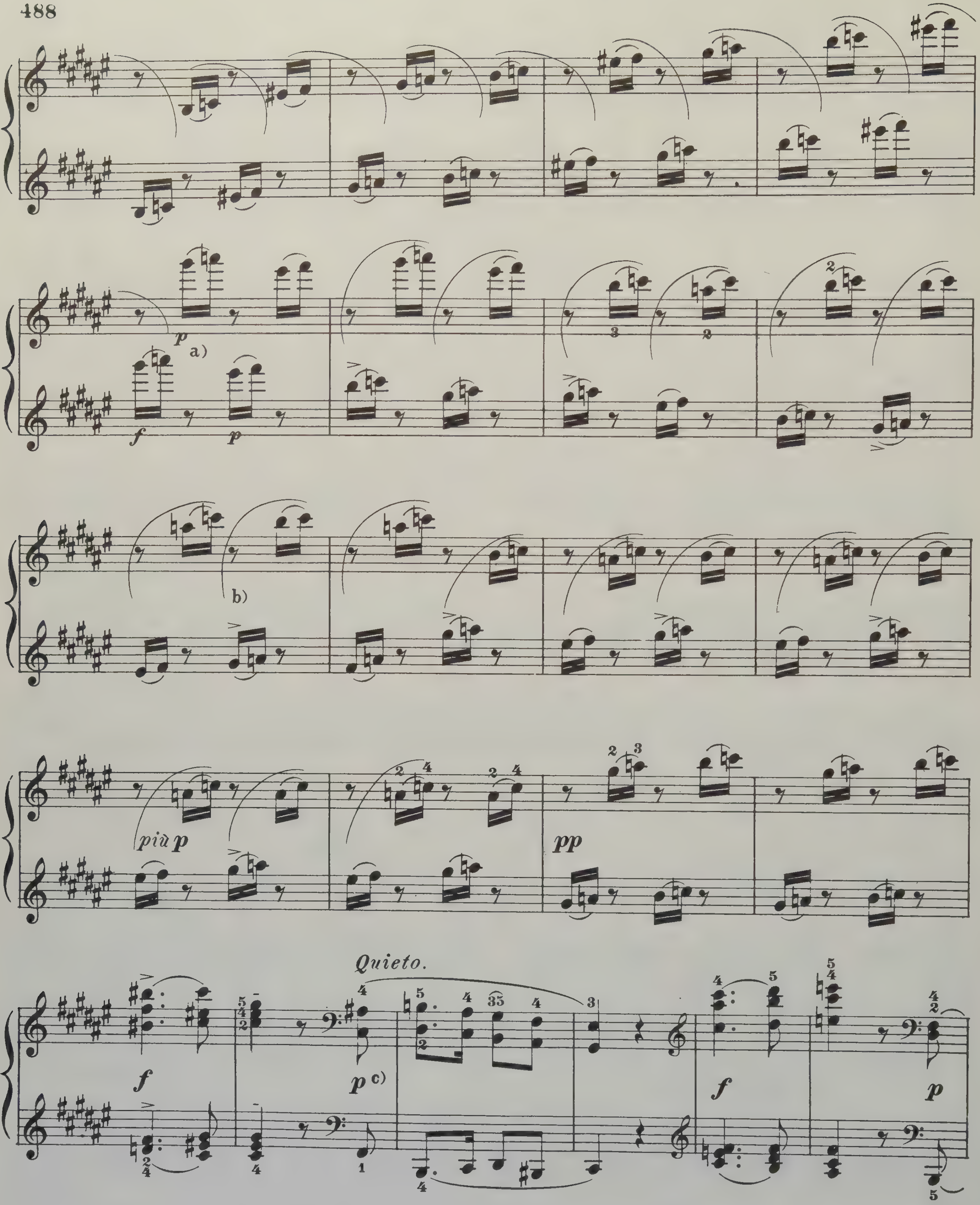
b) It is manifest, that the "ticklish" passage of the ensuing 14 measures can not be perfectly well played from the notes, but only from memory. Memorizing is facilitated by the slurs added by the Editor. First study the first 4-measure period by itself, then the next-following pair of measures (consisting of a repetition of one and the same measure, which is easily learned, and reappears an octave lower after two transitional measures); measures 11 and 12 are easy to remember, if the left hand plays with melodic expression as indicated by < >; measures 13 and 14 present no difficulty.



a) The *forte* need not appear singular because the Author wrote the direction ***pp*** at the analogous passage of the theme on the tonic. The position of the tones in the scale is now different, and Beethoven often embodies the principle of *variatio delectat* in pieces, more especially, of a humoristic character.



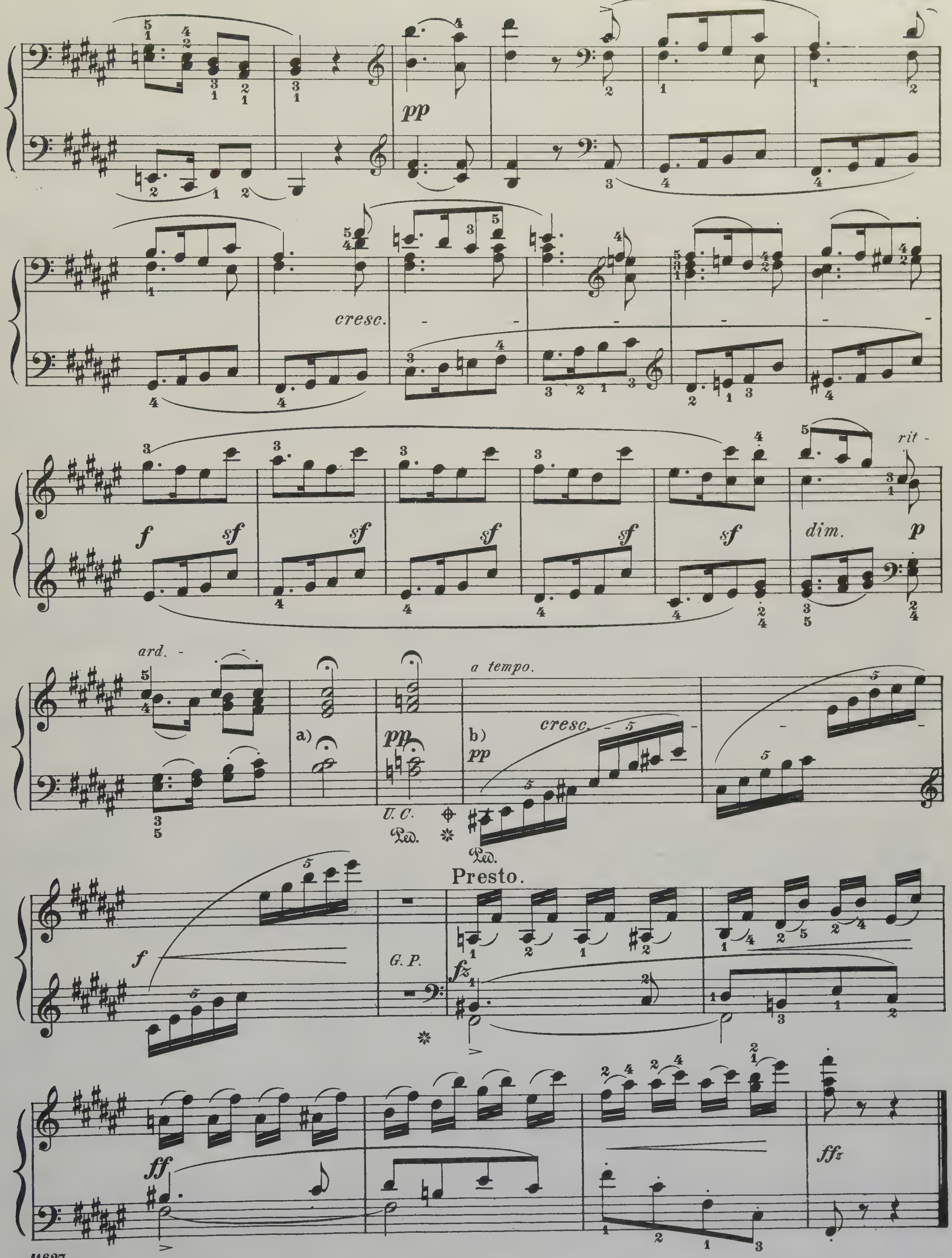
a) Comp. Note a) on page 485.



a) This passage is still more "ticklish" than the similar one on the last page. "Mutatis mutandis"_there being 16 measures here instead of 14 _ the remarks found there in Note a) are applicable here as well.

b) The accents added by the Editor, which must of course be marked without harshness in performance, will afford a serviceable mnemo-technical support for the learner during study.

c) This after-phrase, and that following in *piano,* should be played rather more tranquilly than the *forte* fore-phrase. A *legato* in the soprano is more requisite than in the lower part; the thumb may therefore be slightly lifted.



a) Prolong the hold through two measures, but with a continually increasing *ritardando.*

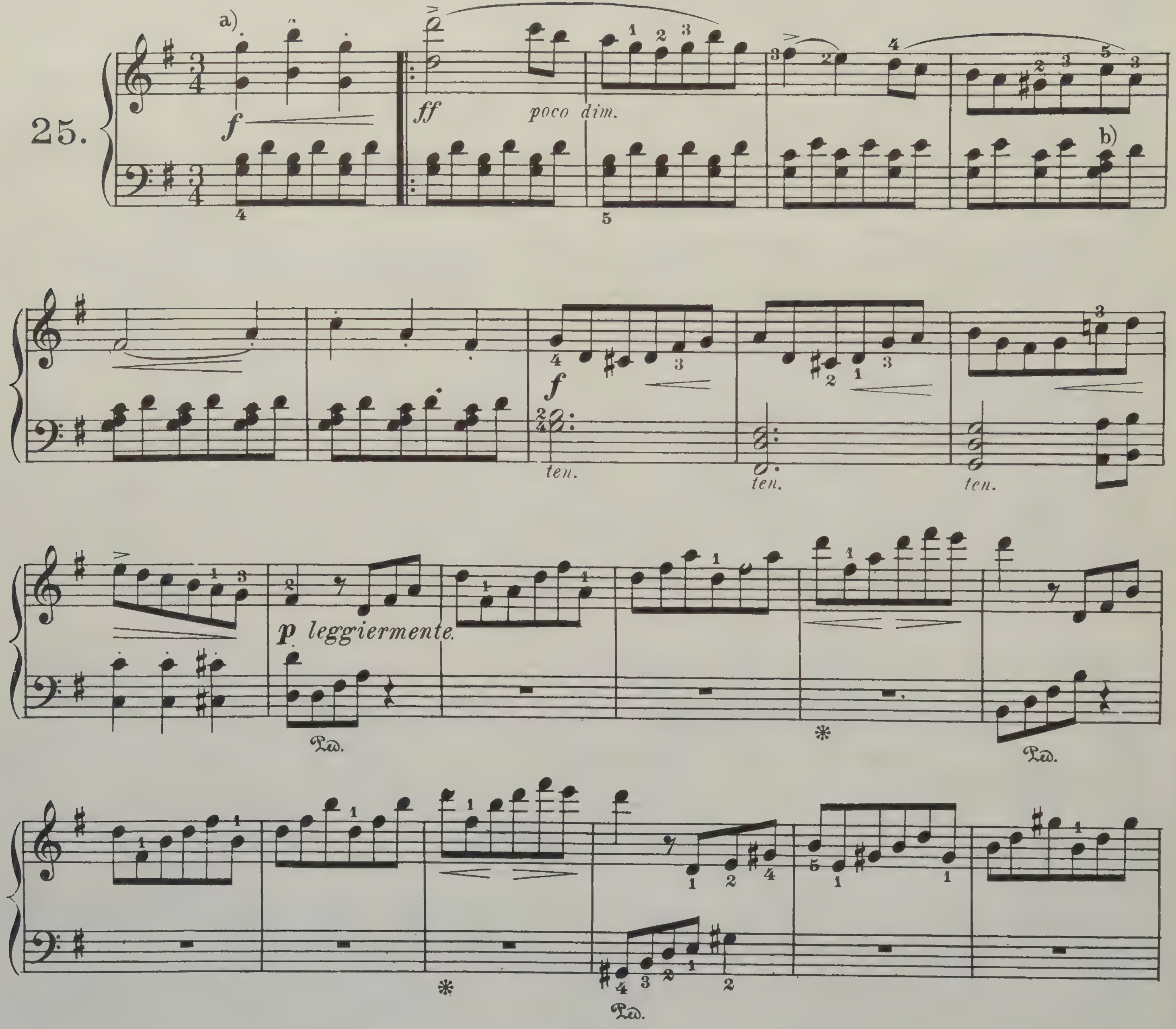
b) The following 4 measures might also be taken twice as fast.

SONATA.

Op. 79.

L. van BEETHOVEN.

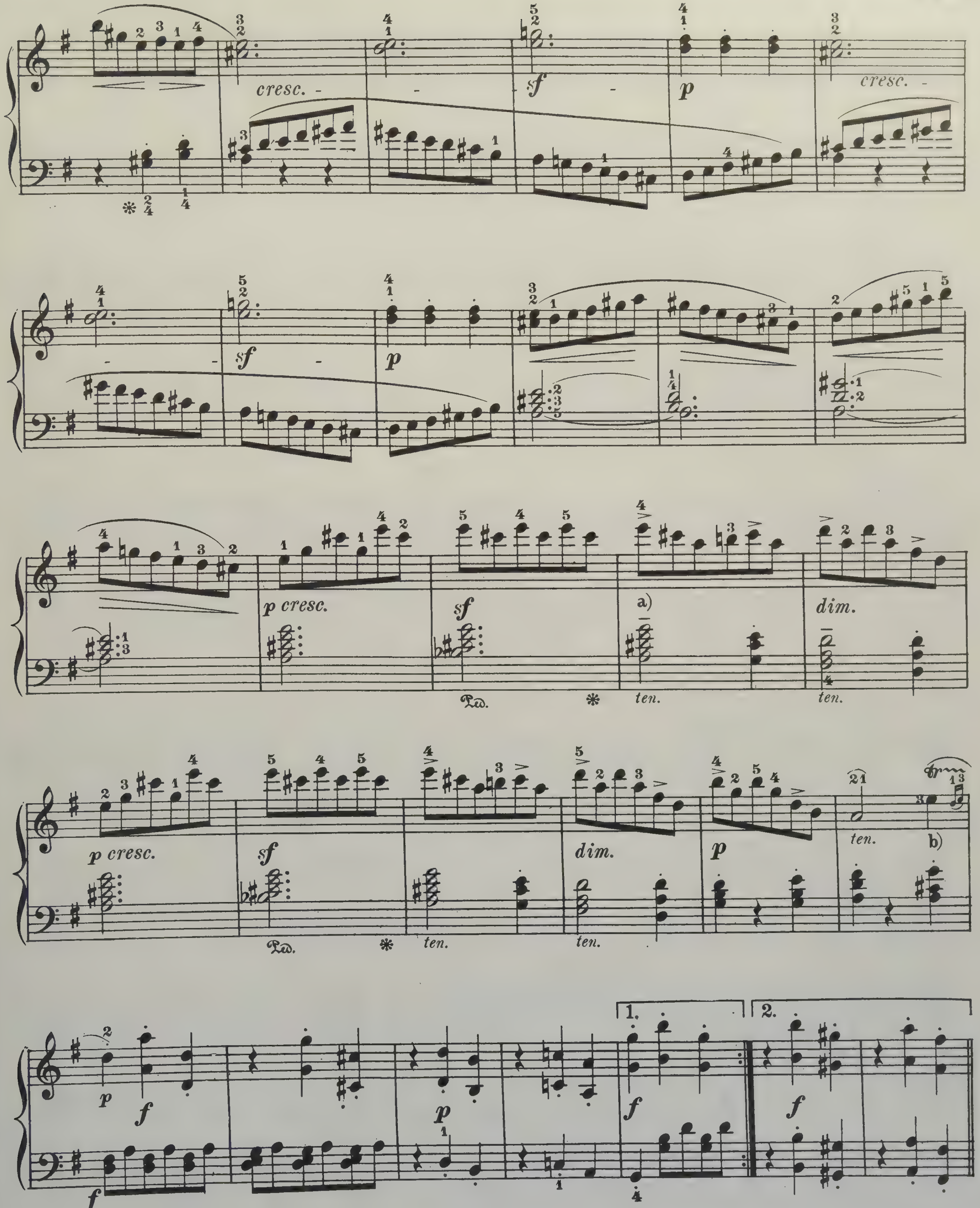
Presto alla tedesca. (♩.= 88)



a) It is interesting to observe how much more genius, i. e.: virility (yet without prejudice to its grace,) Beethoven exhibits in his treatment of the characteristic local note of his Viennese environment (the "Landler,") when in the mood for employing it, than does Franz Schubert. The affinity of this "alla tedesca" to the Intermezzo of like name in the grand String-quartet Op. 130, is also worthy of note:

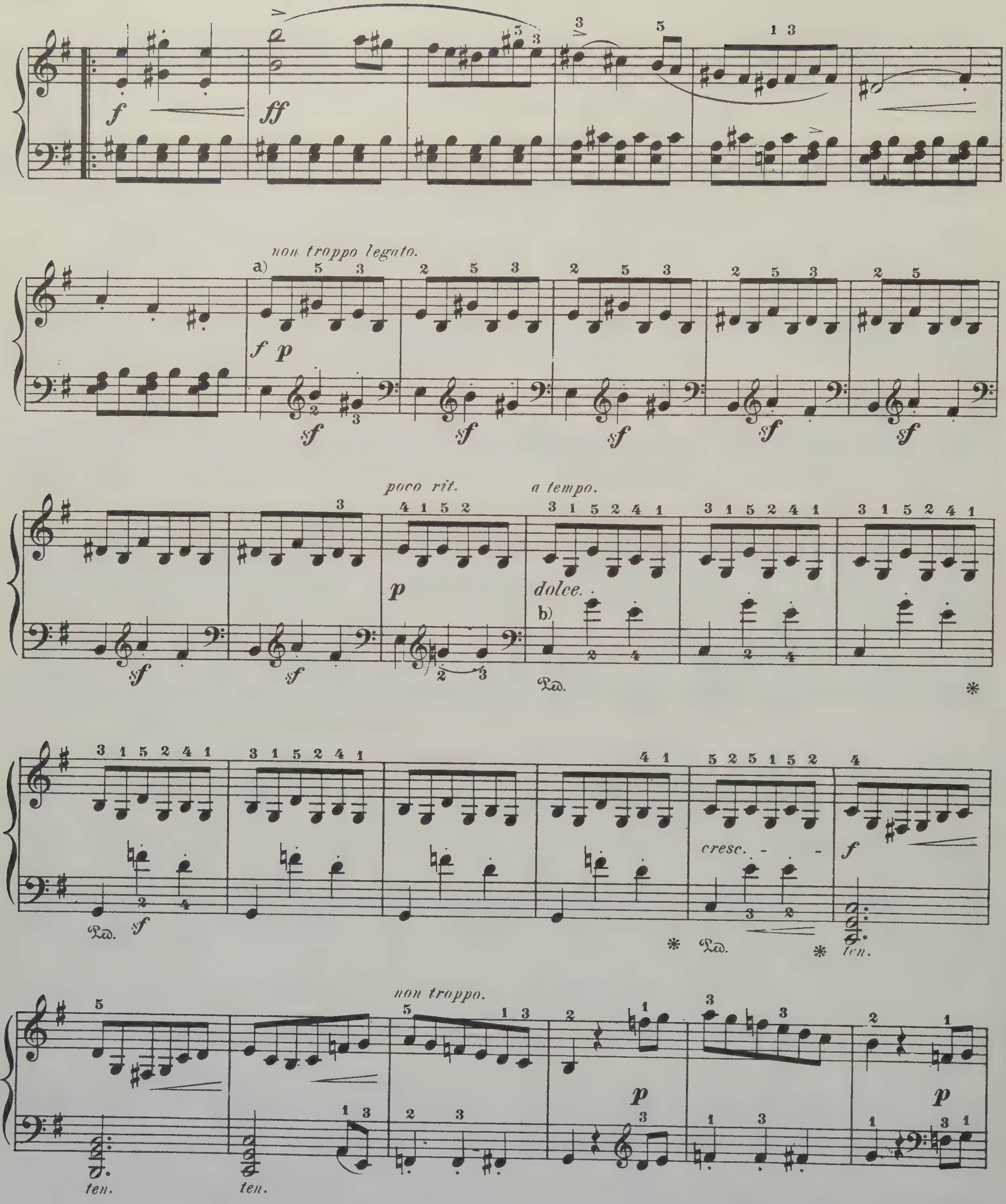
Op 79. Op. 130

b) Avoid all useless time-beating with the left hand, but mark the anticipation of the dominant harmony on the third beat, which, as a peculiarity of the Master's later style, assures the connoisseur of Beethoven with greater reliability than any antiquarian researches, that this Sonatina is no "Jugendarbeit" (youthful work.)

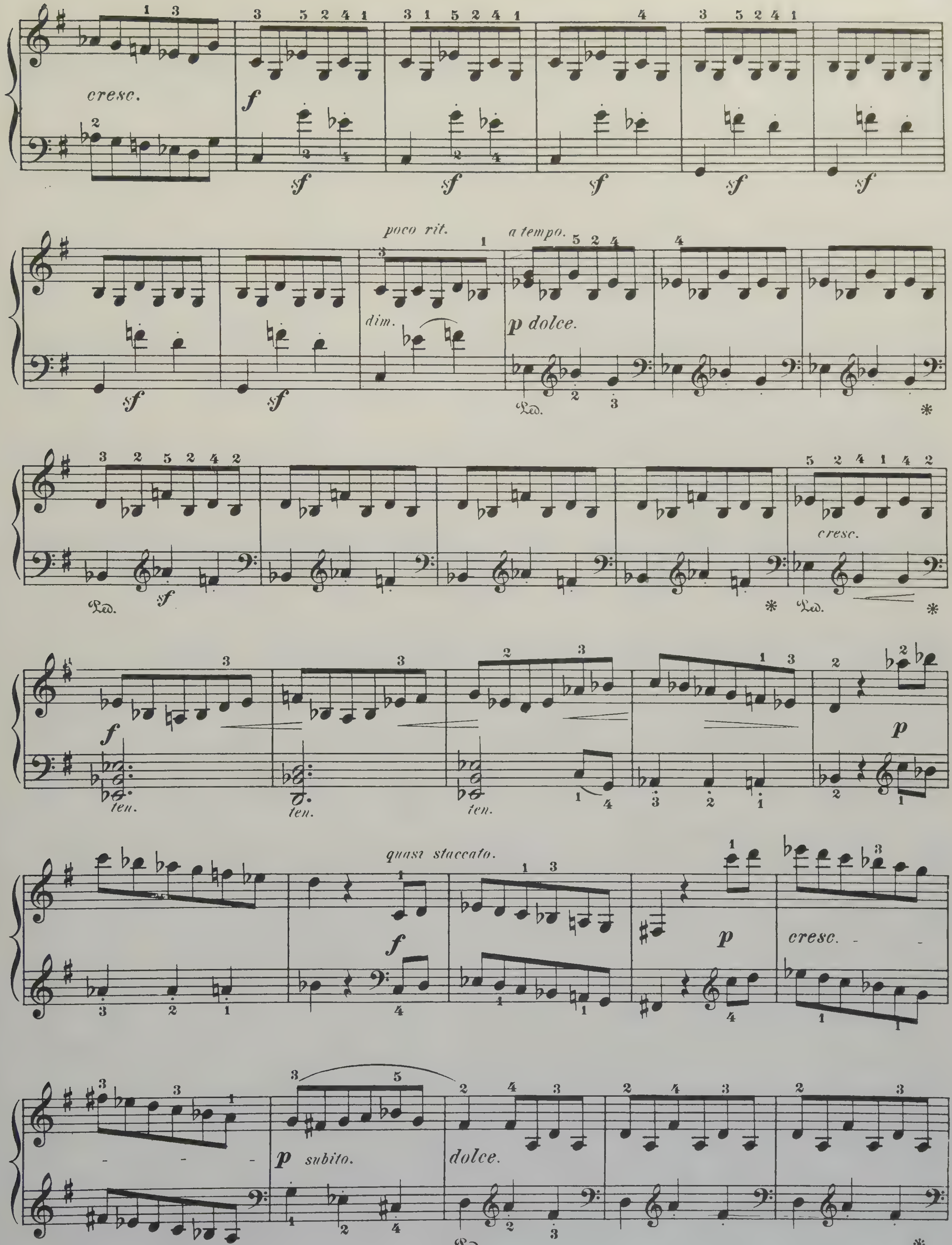


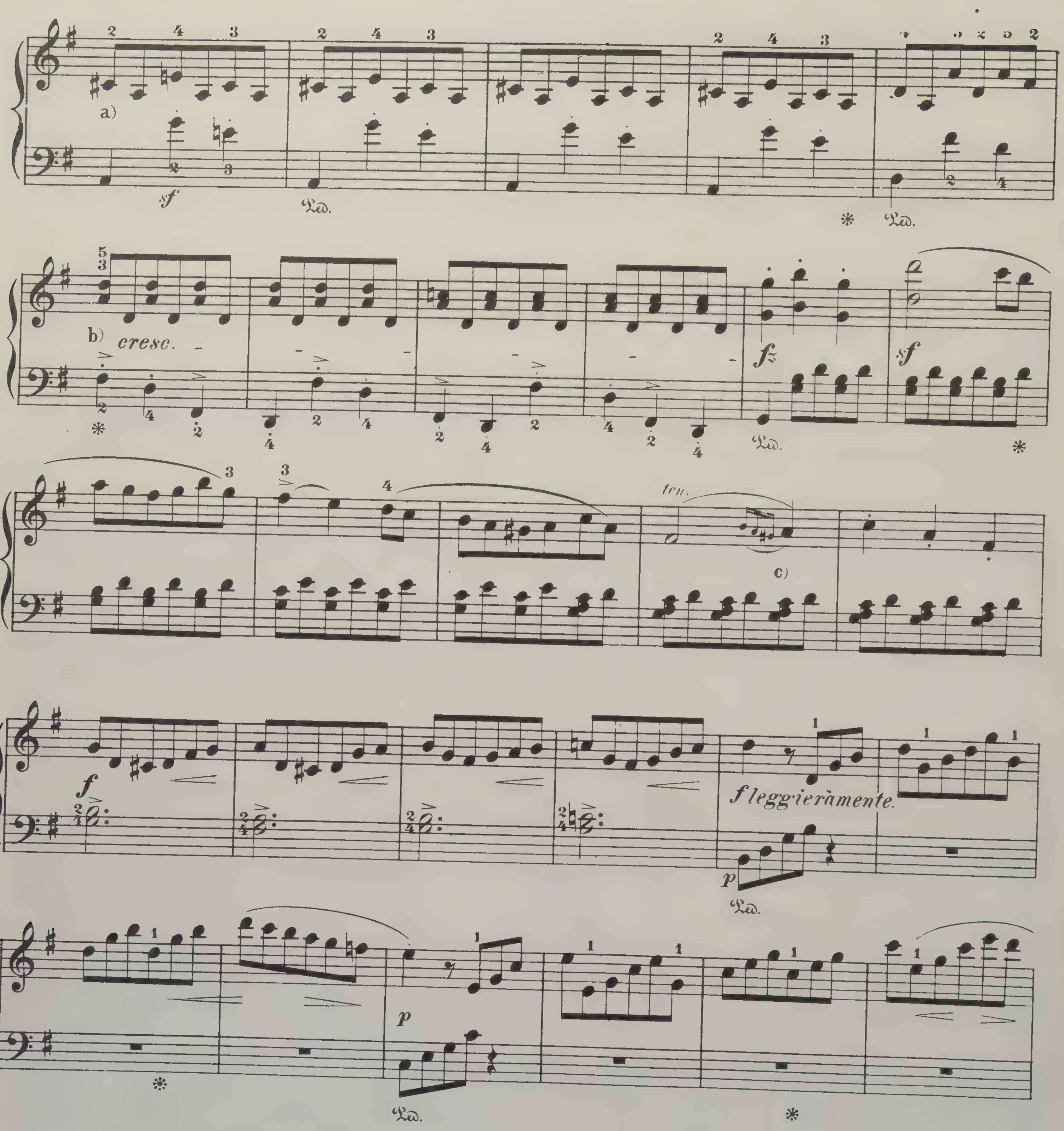
a) The animated waltz-rhythm, in which the third beat also has a slight accent, must be brought out equally in both hands.

b) This trill is to be conceived simply as an inverted mordent with after-beat (quintuplet), and begun on the principal note.



a) The seemingly inconvenient fingering given by the Editor serves to urge the right hand to greater agility and an increase of sonority resulting therefrom; and also
b) to prevent collision with the superposed fingers of the left hand.

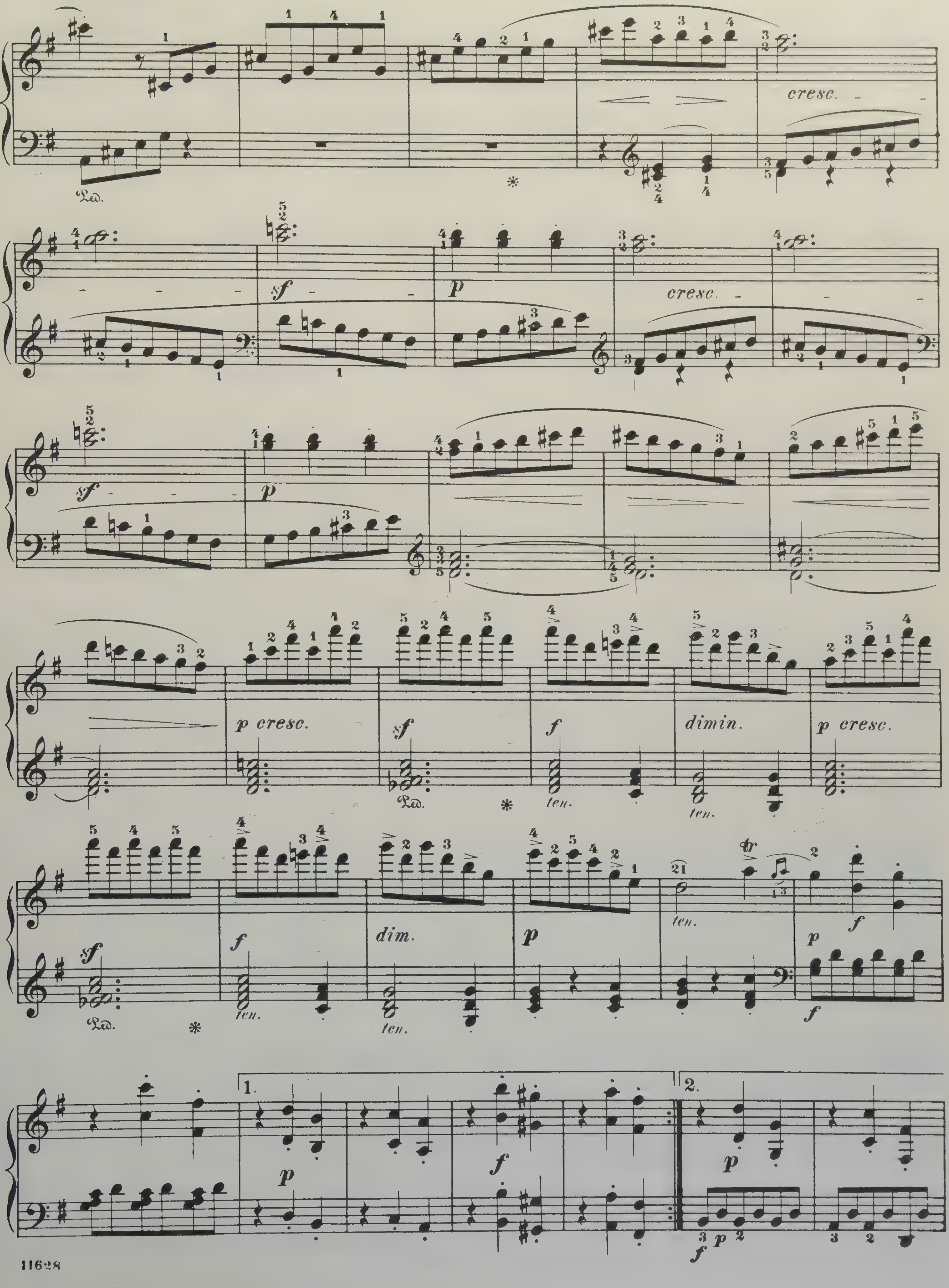

cresc.
poco rit.
a tempo.
dim.
p dolce.
cresc.
ten.
quasi staccato.
cresc.
p subito.
dolce.

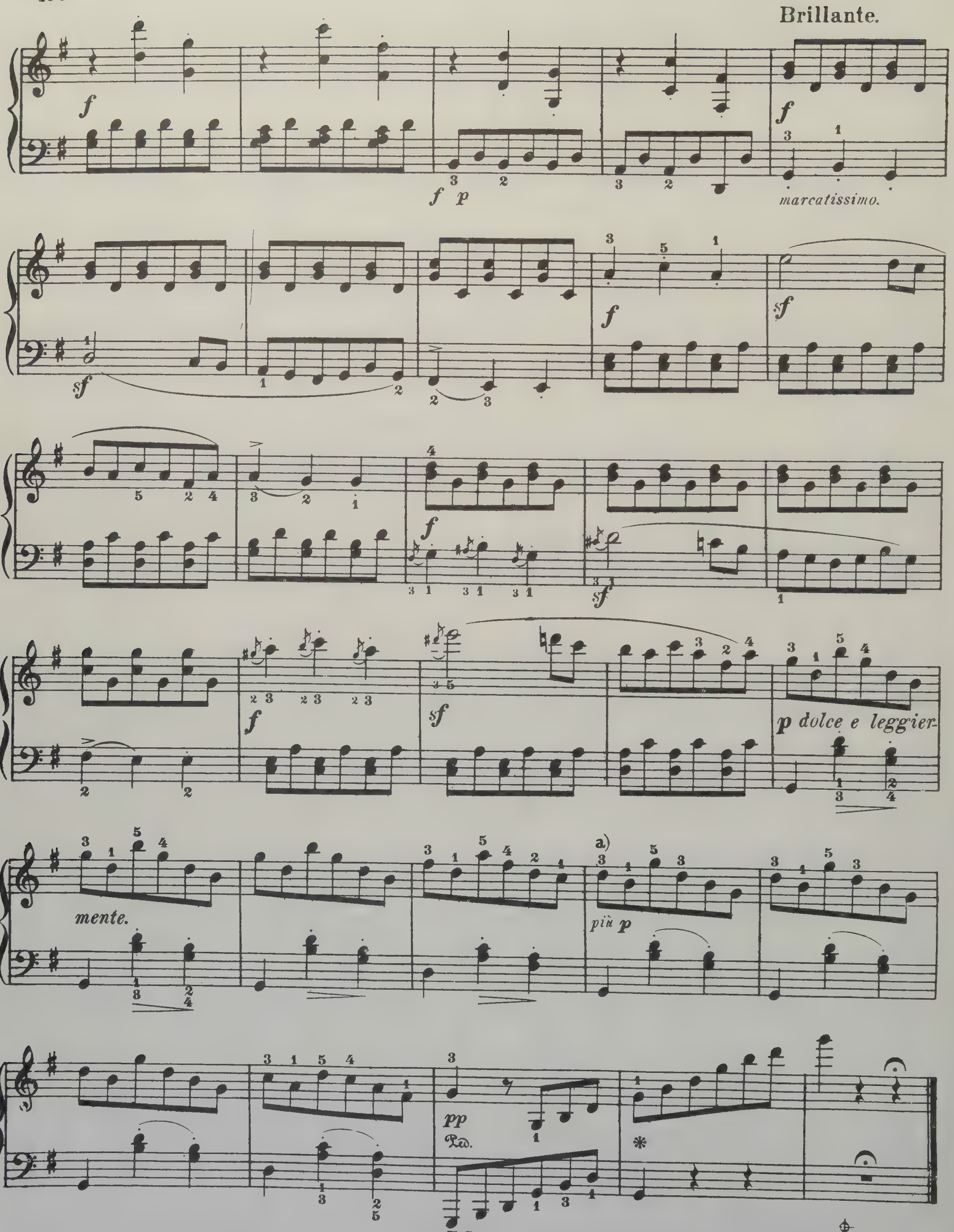


a) Here, as on the preceding page, the Editor has taken the liberty of giving a different shading— to promote animation in the 4-measure period, by whose frequent repetition indifference is far too easily induced. If the first 3 measures (tonic) are played *piano,* the fourth (dominant) may take an accent, in order to distinguish it from the 3 first measures of the after-phrase (dominant); the same holds good in the other case, where, by omitting in the fourth measure the *sforzato* given in the first three, the former is negatively emphasized.

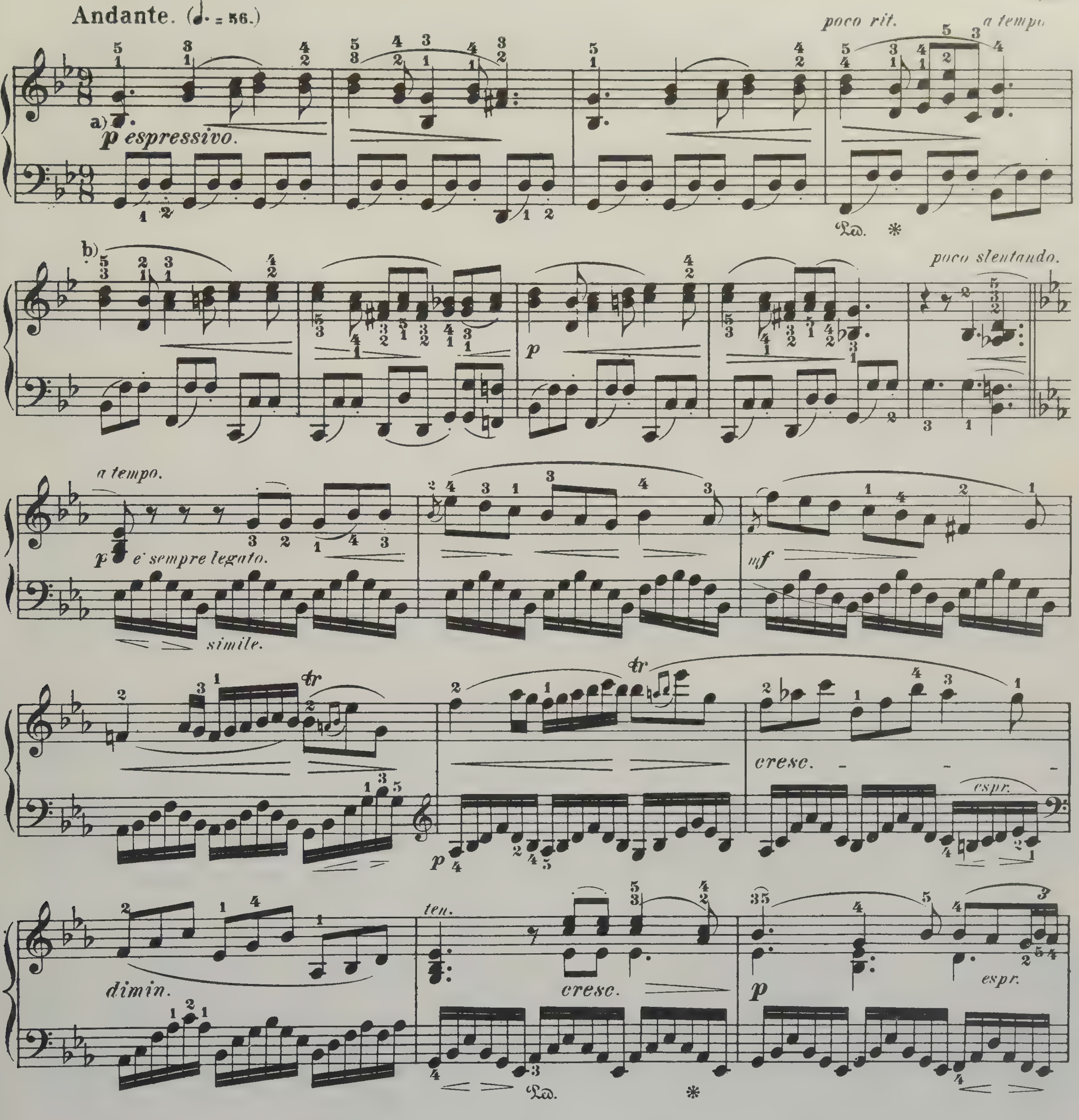
b) The thematic "stretto" requires that, instead of playing 4 measures in $\frac{3}{4}$ time, 6 measures should as it were be played in $\frac{2}{4}$ time, thus obtaining a grateful variety of effect.

c) This inverted slide is executed simply thus: the rapid movement not admitting of its treatment as a turn.


cresc.
sf
p
cresc.
sf
p
p cresc.
sf
f
dimin.
p cresc.
ten.
sf
f
dim.
p
ten.
tr
p
f
1.
2.



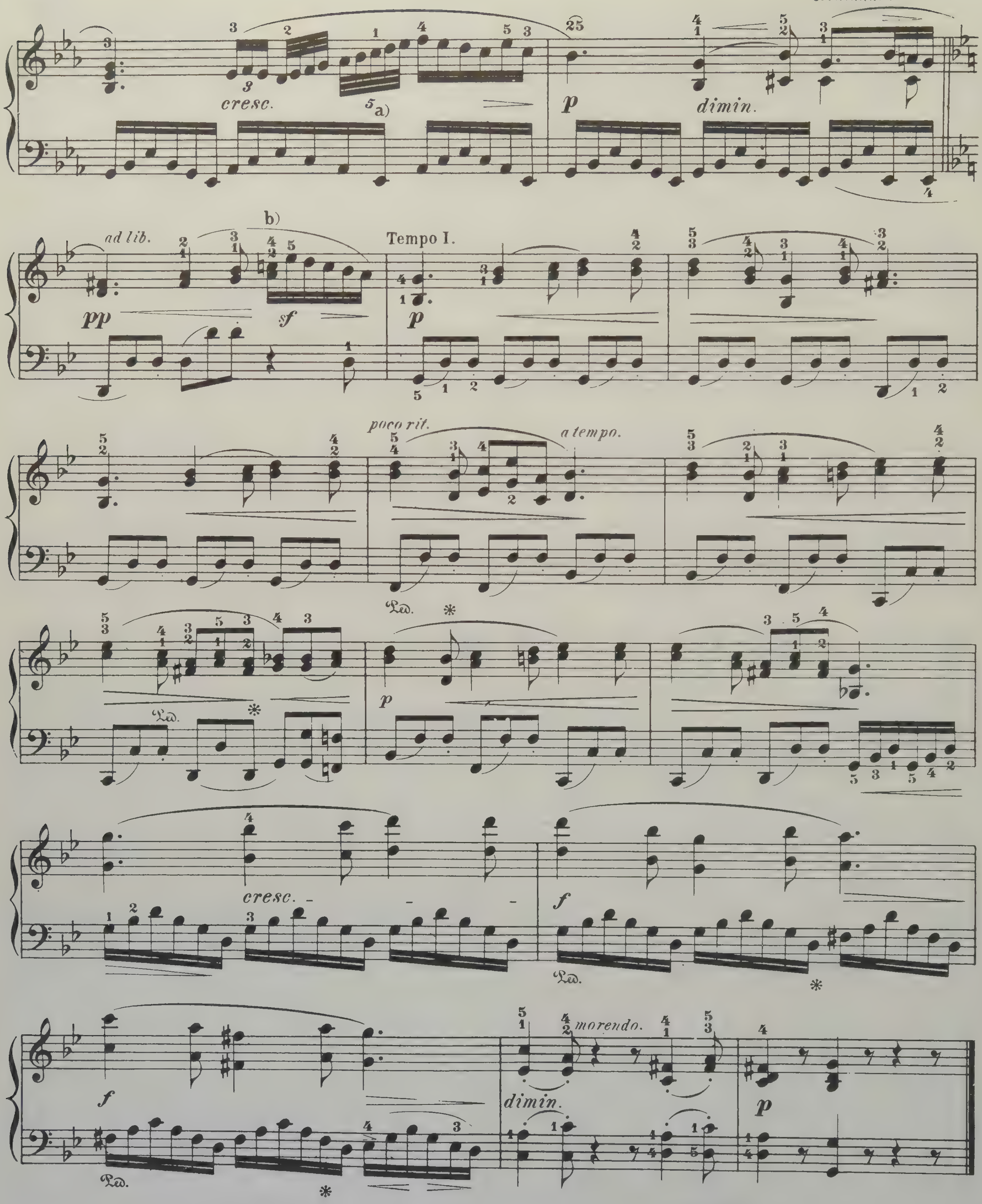
a) This waltz, like the celebrated waltz in Weber's "Freischütz," must be executed *pianissimo* and with no retardation whatever; a slight acceleration in tempo is admissible.



a) This movement may be regarded as the prototype of the modern "Song without Words," and one hardly surpassed in amiable and original freshness by any.

Imagine the first subject executed by wind-instruments — say clarinets and bassoons; one measure before the second subject, the muted strings fall in, while oboe and flute alternately bear the melody.

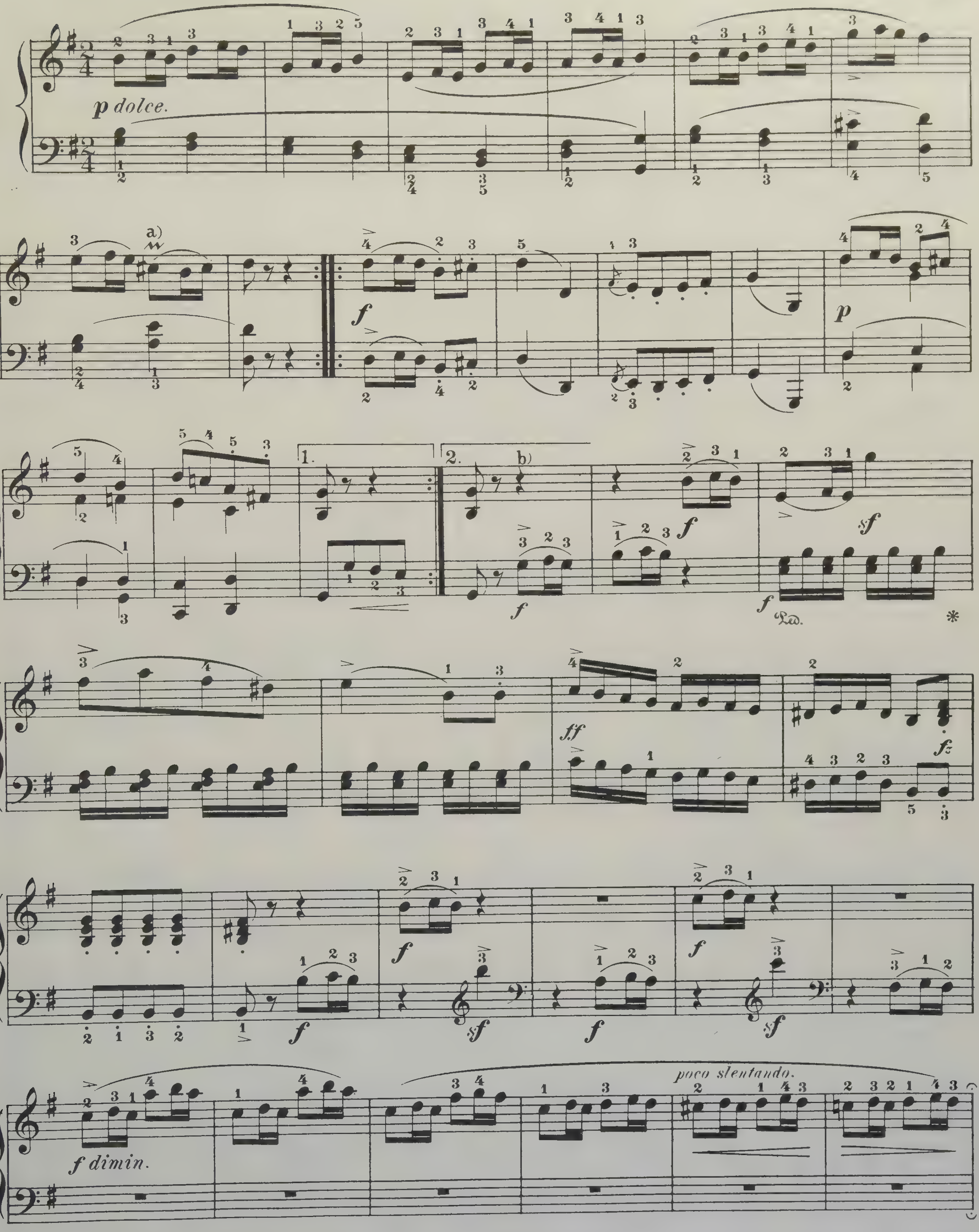
b) The profuseness in the directions for the fingering is justified by our experience, that no player executes with finish pieces of such apparently easy technique until he recognizes them to be "difficult." The change of fingers expressly called for in places like is indispensable for the special reason, that the "vis inertiæ" of the fingers often causes, in execution, mistaken ideas as to the leading of the parts

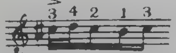


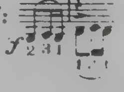
a) As the passage ascends *crescendo,* the quintuplet is to be played:

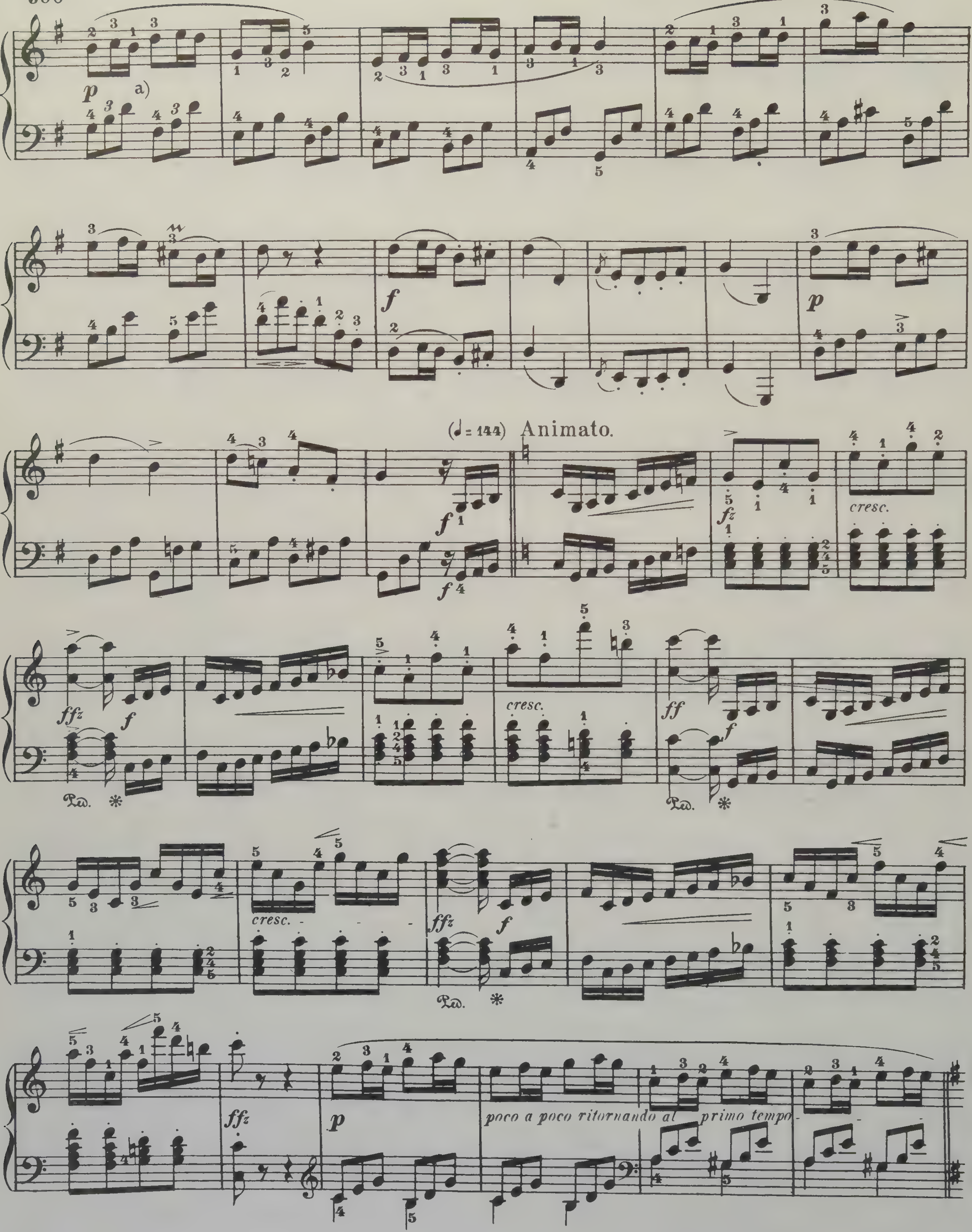
b) The *sforzato* indubitably refers to the second 16th-note E♭, not to the third (C/A), where it would sound coarse and tasteless; its sharpness must, moreover, be mitigated by a preceding increase in power accompanied by a moderate *ritardando.*

Vivace. (𝅗𝅥 = 132.)

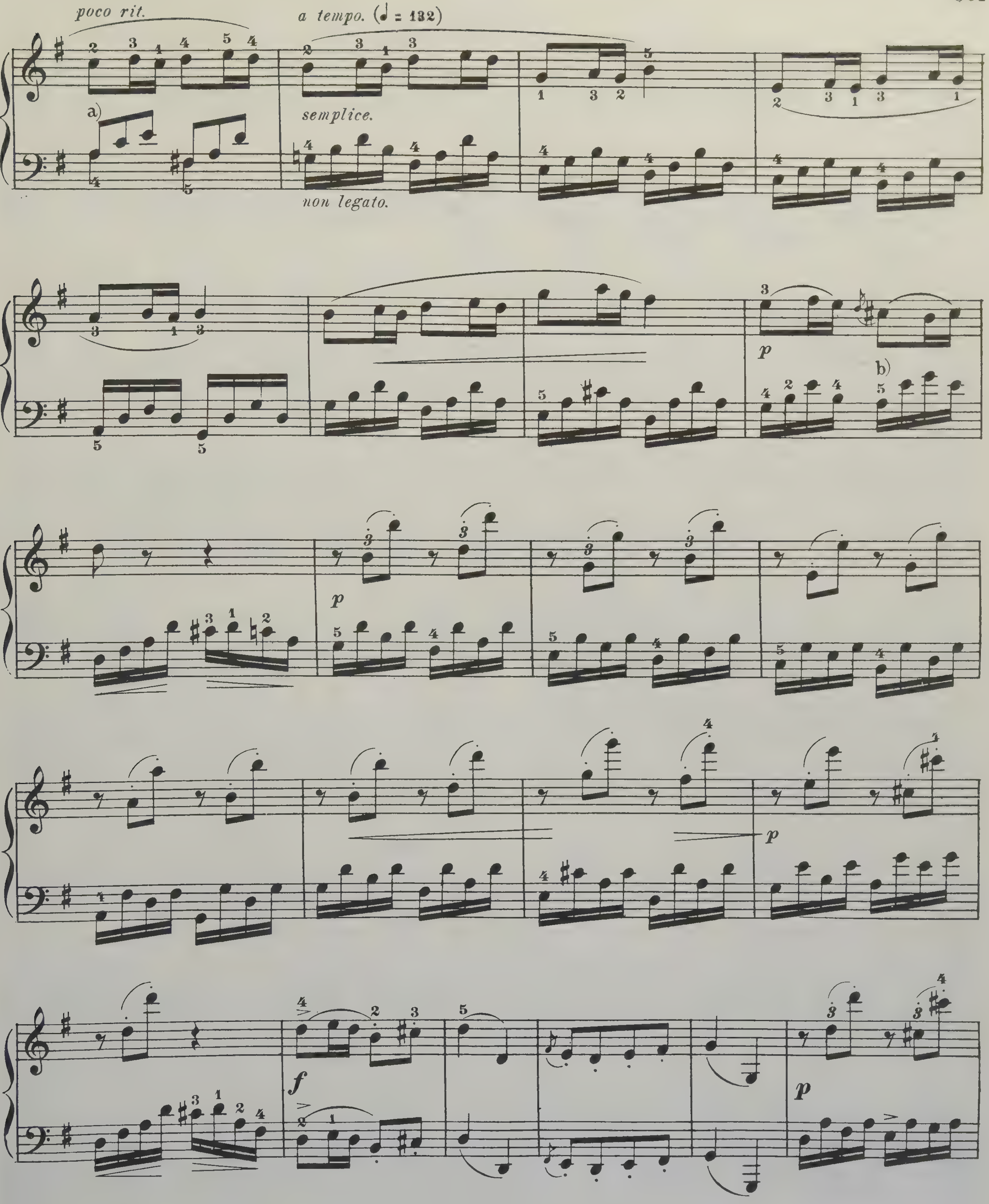


a) As implied by the term "Schneller" (inverted mordent; lit. a "snap") it is well to execute this grace with a change of fingers conducive to a snap: 

b) The Editor divides this passage between the hands, and therefore lets the right hand lead off: 

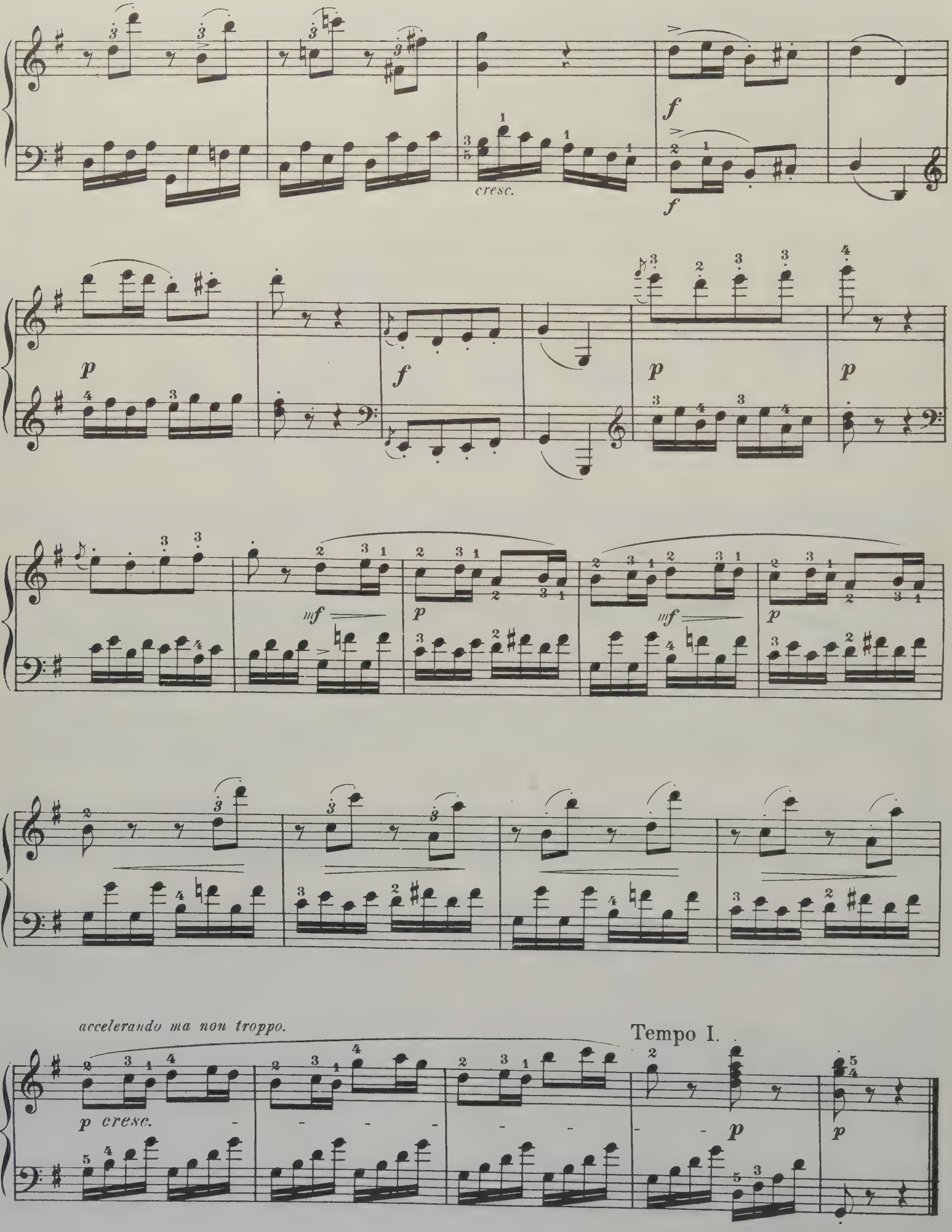


a) All efforts toward an exact mathematical proportioning of the accompaniment-triplets to the duple rhythm of the theme, will be vain. Only assiduous separate practice with each hand will lead to the requisite independence. Compare Note (a) on Page 431 (Op. 54), where the method for practice is discussed.



a) This measure must have the character of an interrogation. The answer, with the re-entrance of the theme, must follow as naïvely as possible.

b) The short appoggiaturas must also be included in the value of the principal note, not figuring as auftakts, but thus:


cresc.
accelerando ma non troppo.
Tempo I.
p cresc.

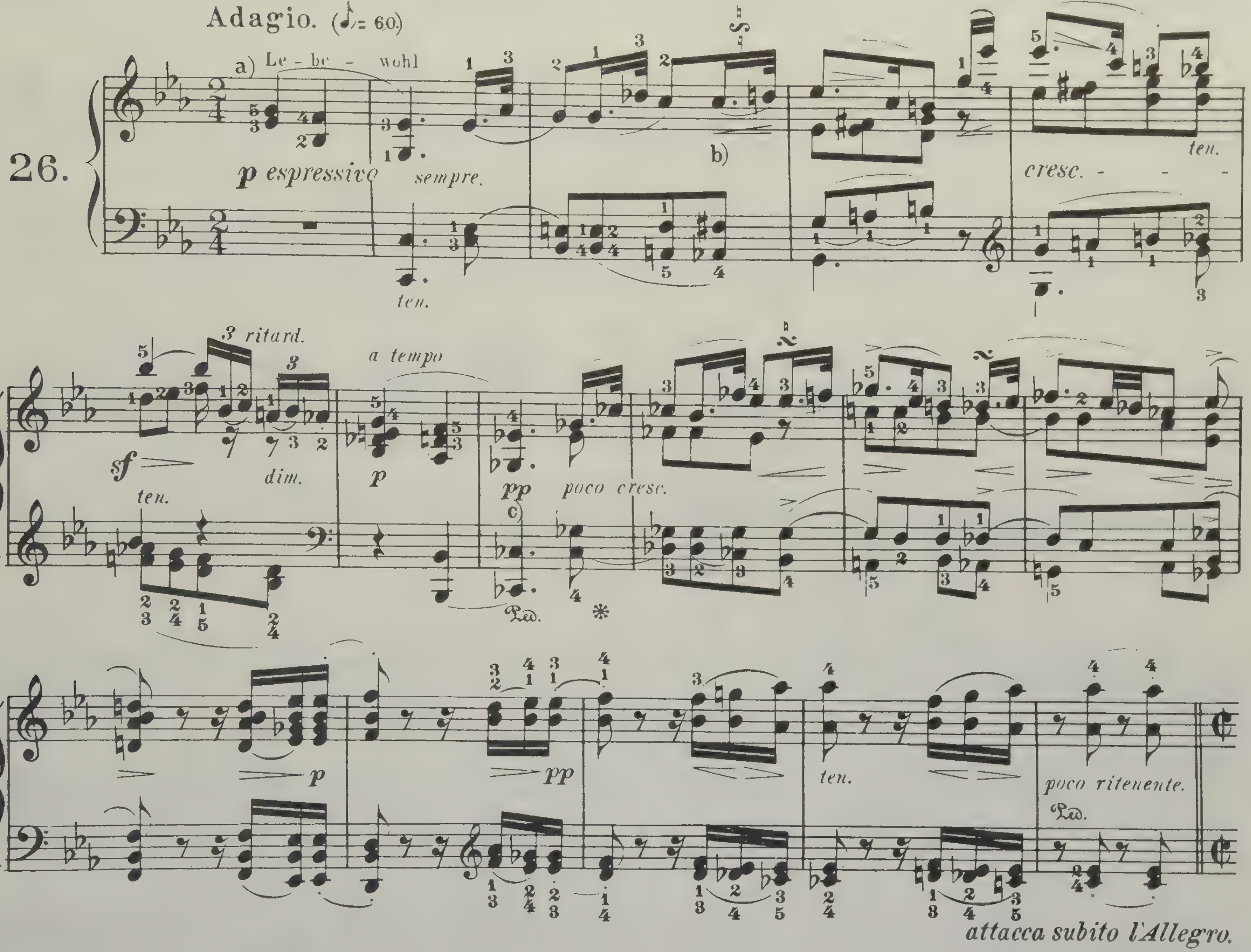
SONATA.

(Sonate caractéristique: Les adieux, l'absence et le retour.)

Op. 81ª

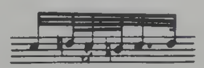
Das Lebewohl. | Les Adieux.

L. van BEETHOVEN.

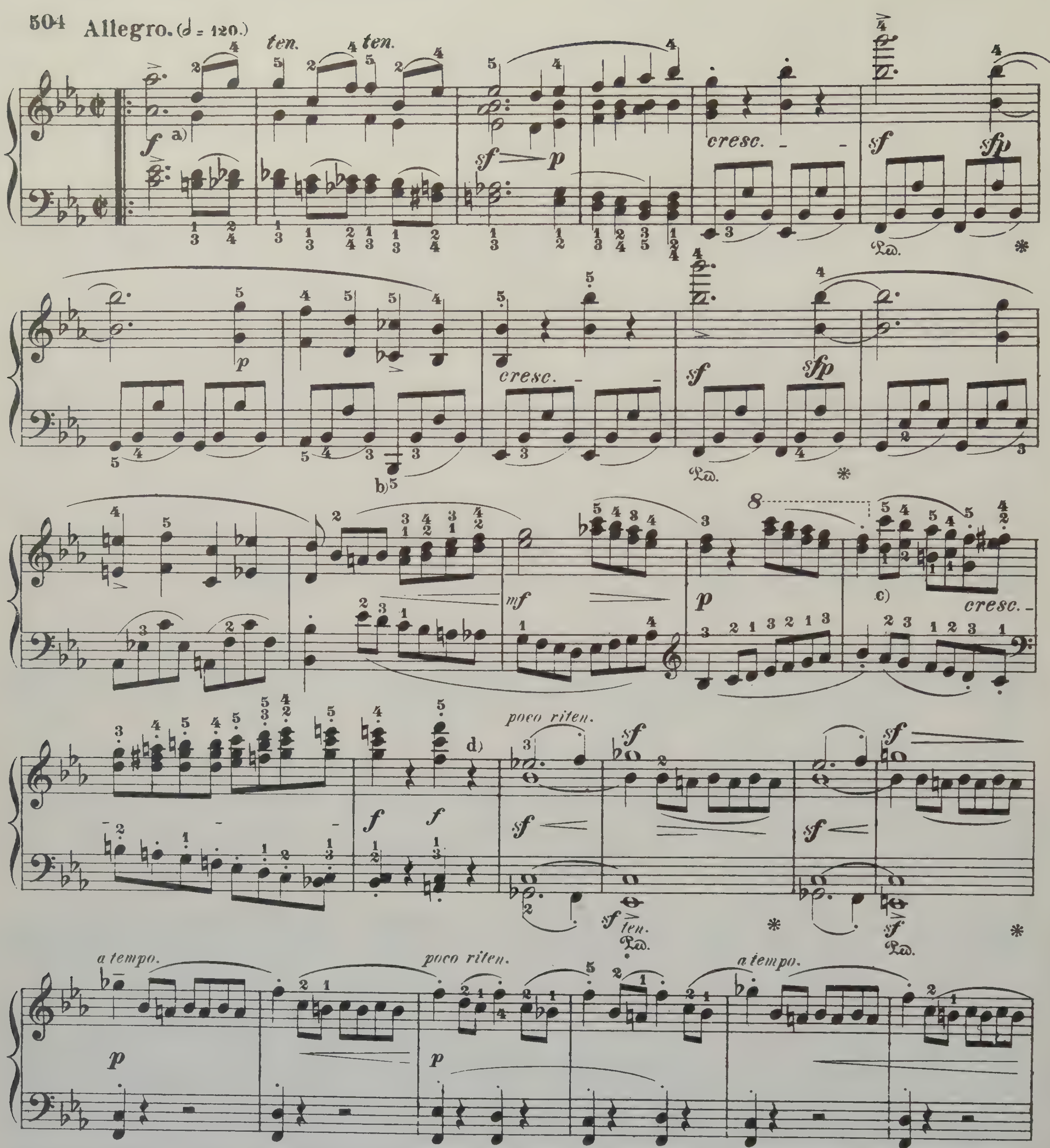


a) The poetic program of this Sonata — an apotheosis, as it were, of the 3-movement sonata-form itself; its requisition on all the resources of pure instrumental music for their coöperation upon the organ of most limited melodic expression — the pianoforte; in a word, its completion by the composer in the highest imaginable degree of plasticity, while saving us many commentaries of an æsthetic kind, does not lessen the need of technical notes, in which respect this work furnishes a still more formidable task than the next sonata, Op. 90, with which the series of pianoforte-works of the Master's so called "last period" begins.

Technical study should be preceded by an analysis, the weightiest point in which, the "working-out" of the simple, yet so diversely varied, principal motive (the 3 descending whole tones g-f-e♭) must be followed up carefully through the entire first movement. We recommend to special attention (1) the inversion of this motive with somewhat changed rhythm, in meas. 19-22 of the Allegro (meas. 30-33 in syncopated form); (2) its abbreviation to only two whole notes at the beginning of the second part (meas. 6-7 after the repeat); etc., also to less easily recognizable metamorphoses, like its entrance in the second theme, meas. 34, etc., of the Allegro.

b) Do not execute the ∾  hastily, but rather with the freedom of a singer.

c) Do not take the pedal until the chord has been struck; this is almost always necessary, with pianos without wedge-dampers, to obtain a clear execution.

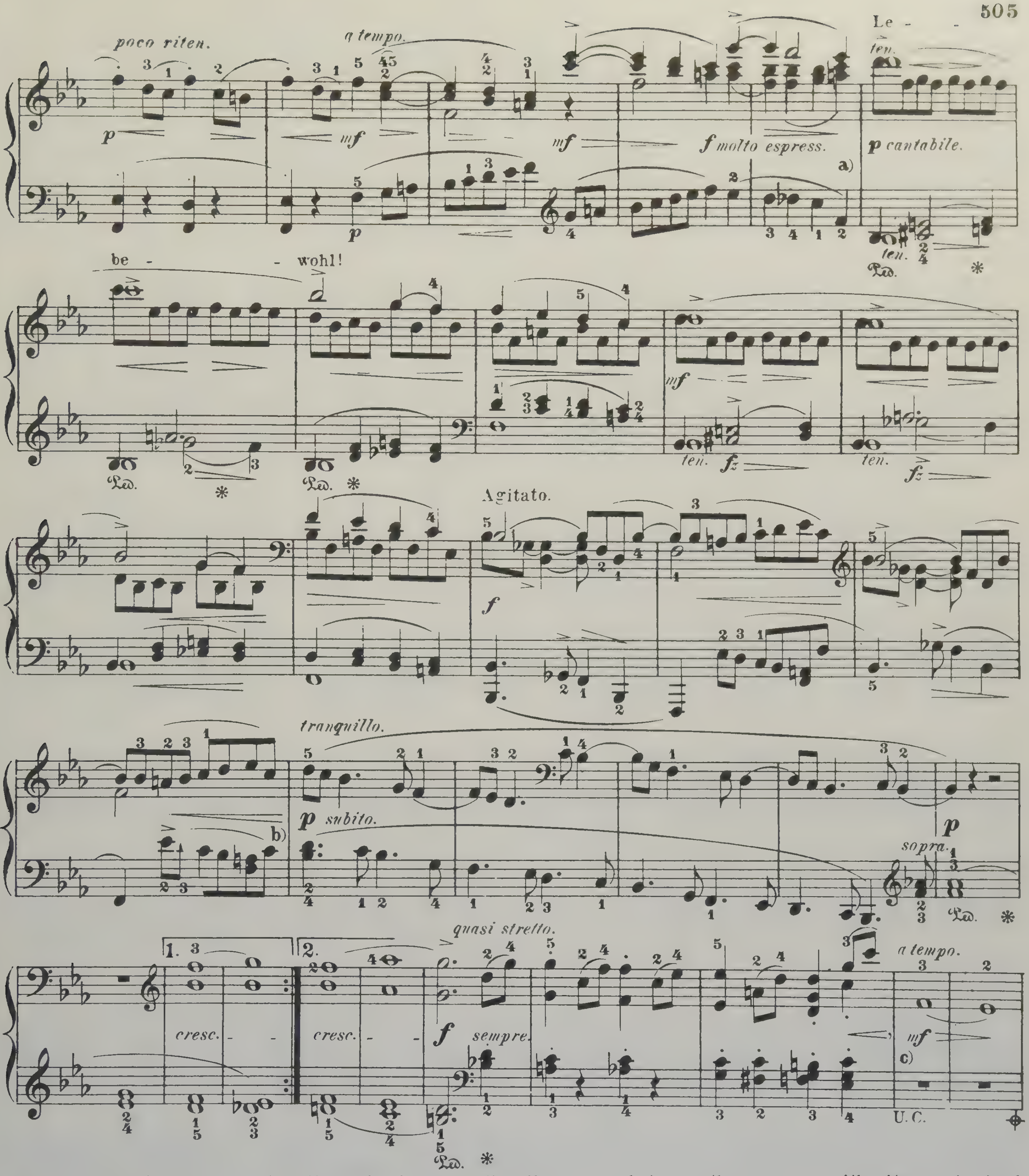


a) The allegro-theme cannot be too spiritedly phrased; the first chord of the sixth, in particular, must sound very energetic and decided. A very slight delay on the first half of the third measure, i. e., at the close of the fore-phrase (for the shorter after-phrase begins, despite the *legato* slur, only on the fourth beat), would seem not inappropriate.

b) This apparently difficult *legato* can be acquired — by practice. A detaching of the lowest tone would have a very ill effect.

c) An amateurish delay — on account of the awkwardness of the first wider stretches — is wholly inadmissible, as this passage expresses the most passionate agitation. Practise, to begin with, detached fragments according to the succession of the fingers, also utilizing this opportunity by practising the similar — and therefore all the more hazardous — passage in the second part, so as to exactly impress on the mind the differences between the two.

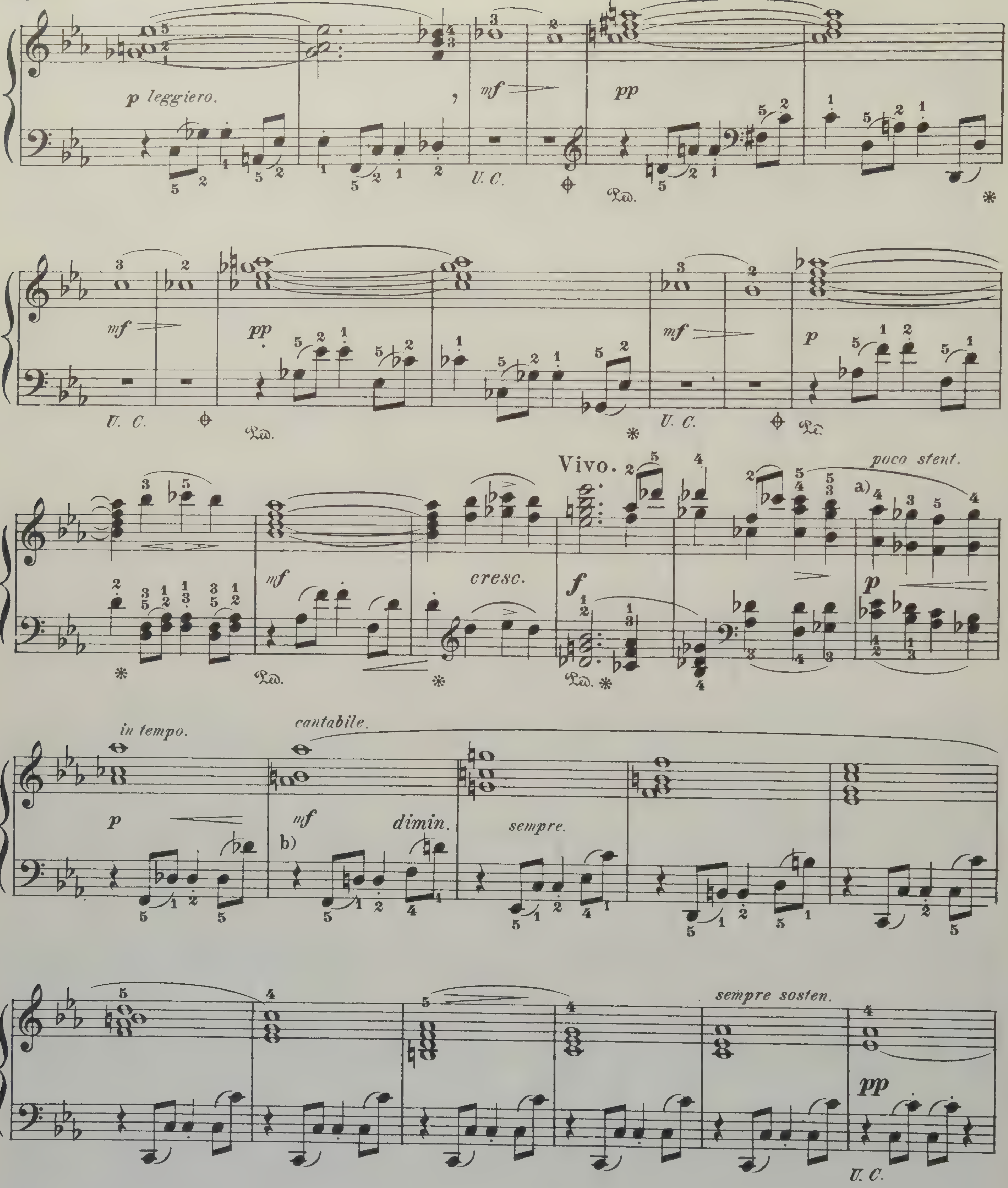
d) A trifling delay on the quarter-rest will tend to promote distinctness in the next phrase, which requires vehement expression.



a) The use of the pedal is allowable here, as the dissonance between the soprano with its principal motive, which is to be carefully impressed on the ear, and the dolorous suspensions in the left-hand inner parts, cannot be mitigated as they stand. By using the pedal, one is certain to hear the theme sound on, and to abate the dryness of the pianoforte-tone.

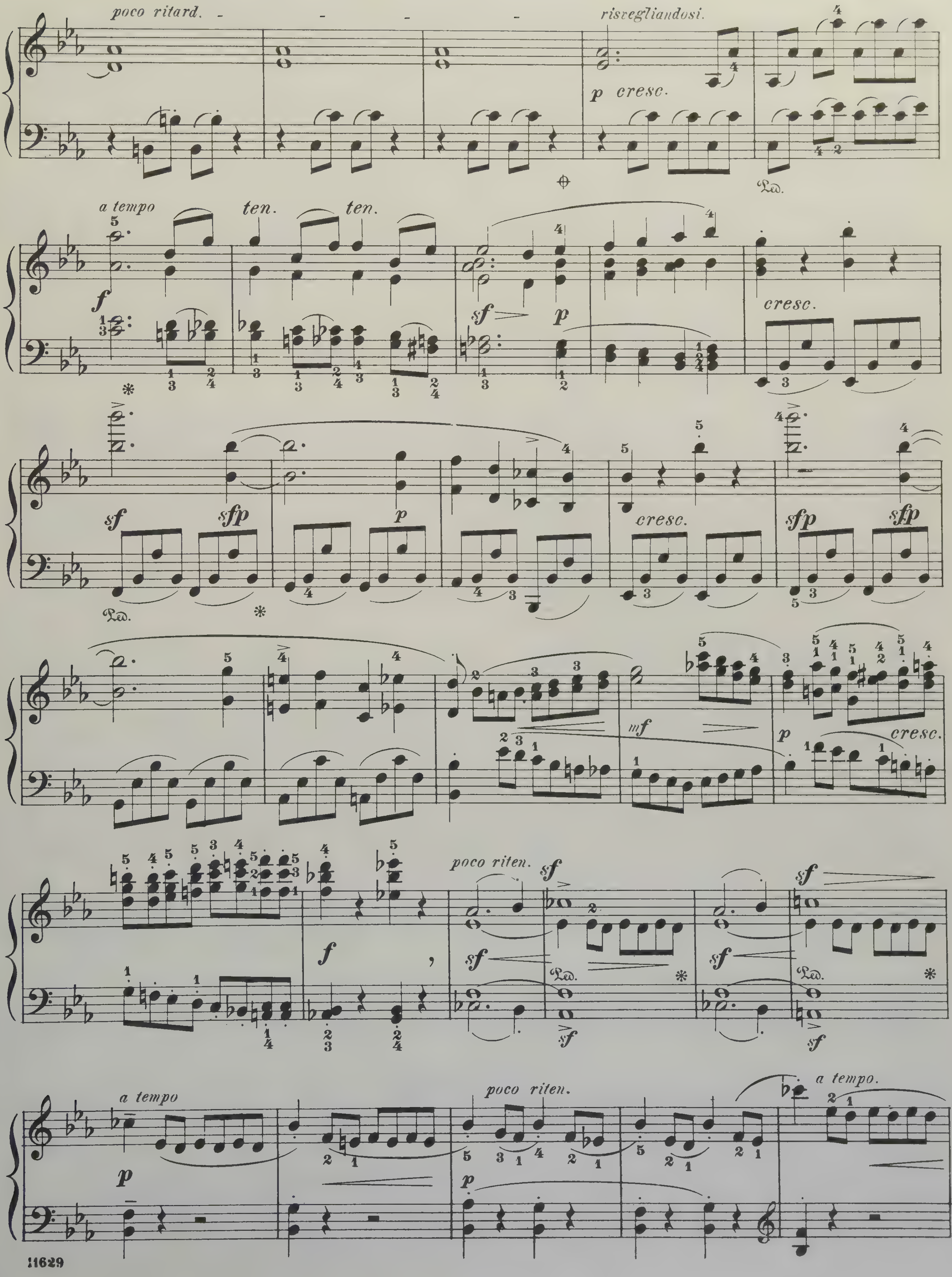
b) Without eminent rhythmic confidence, and independence of the hands of one another, this passage cannot be perfectly executed. Further, the evenness of the movement must be combined with absolute "expressionlessness," to attain the effect of temporary indifference, such as the poetic aim (of depicting the pain of parting) demands.

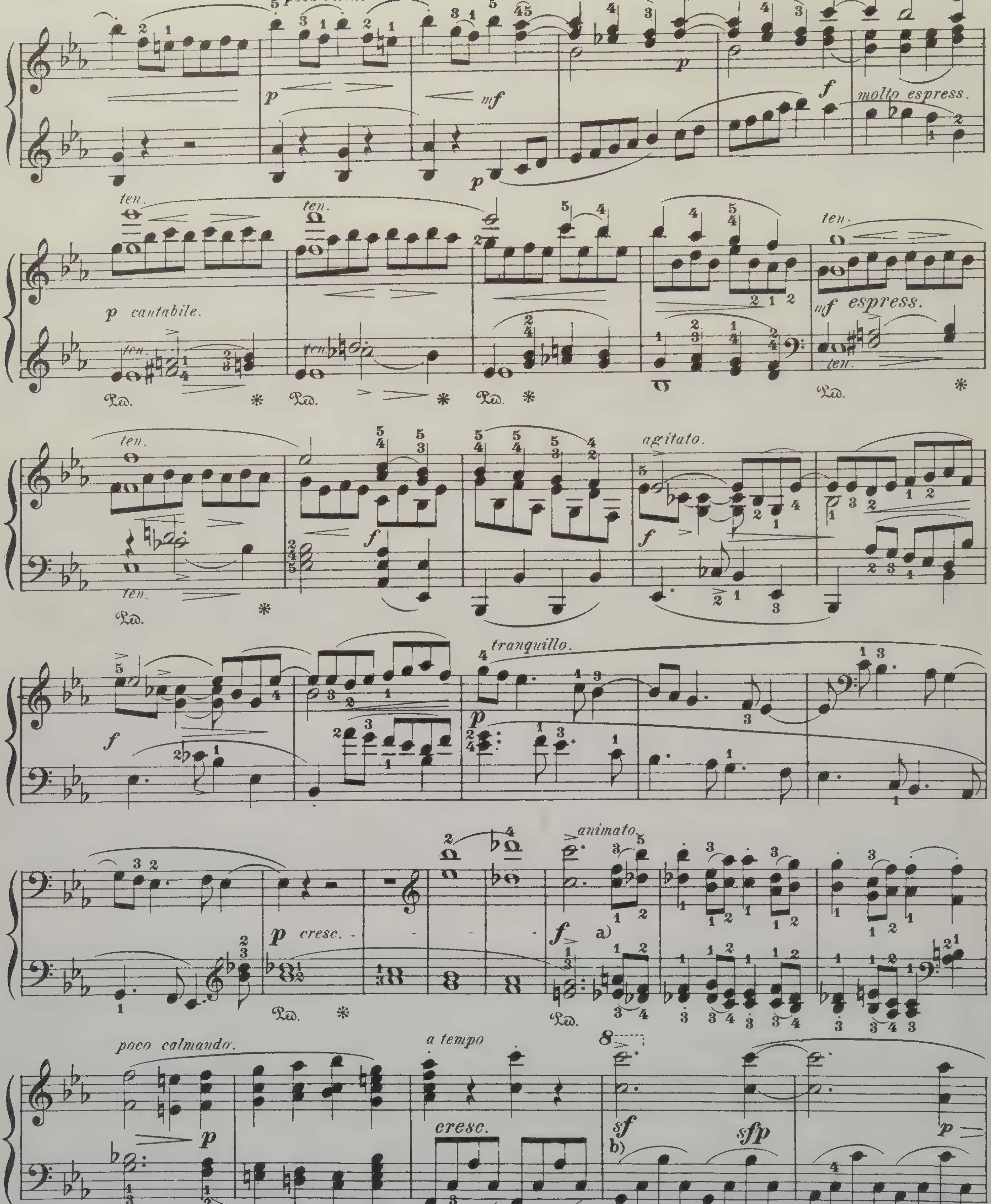
c) By his directions for the alternate use of the pedals, the Editor feels that he has done everything possible to vary the monotony inherent in the pianoforte-tone; when using the soft pedal the touch should be somewhat heavier.



a) All nuances of tempo and expression added by the Editor in elucidation of what is demanded of the performer, are nowhere intended as absolutely binding directions, and are to be used with the greatest discretion. In general, one fundamental tempo and one fundamental mood should be adhered to throughout. Yet they must never rule with tyrannical rigidity, but grant due scope to each psychic subtlety of the composition, elastically following the various phases of emotion,— wherein, to be sure, the "undefinable" educated artistic taste, or even individual temperament, must decide as the court of last resort.

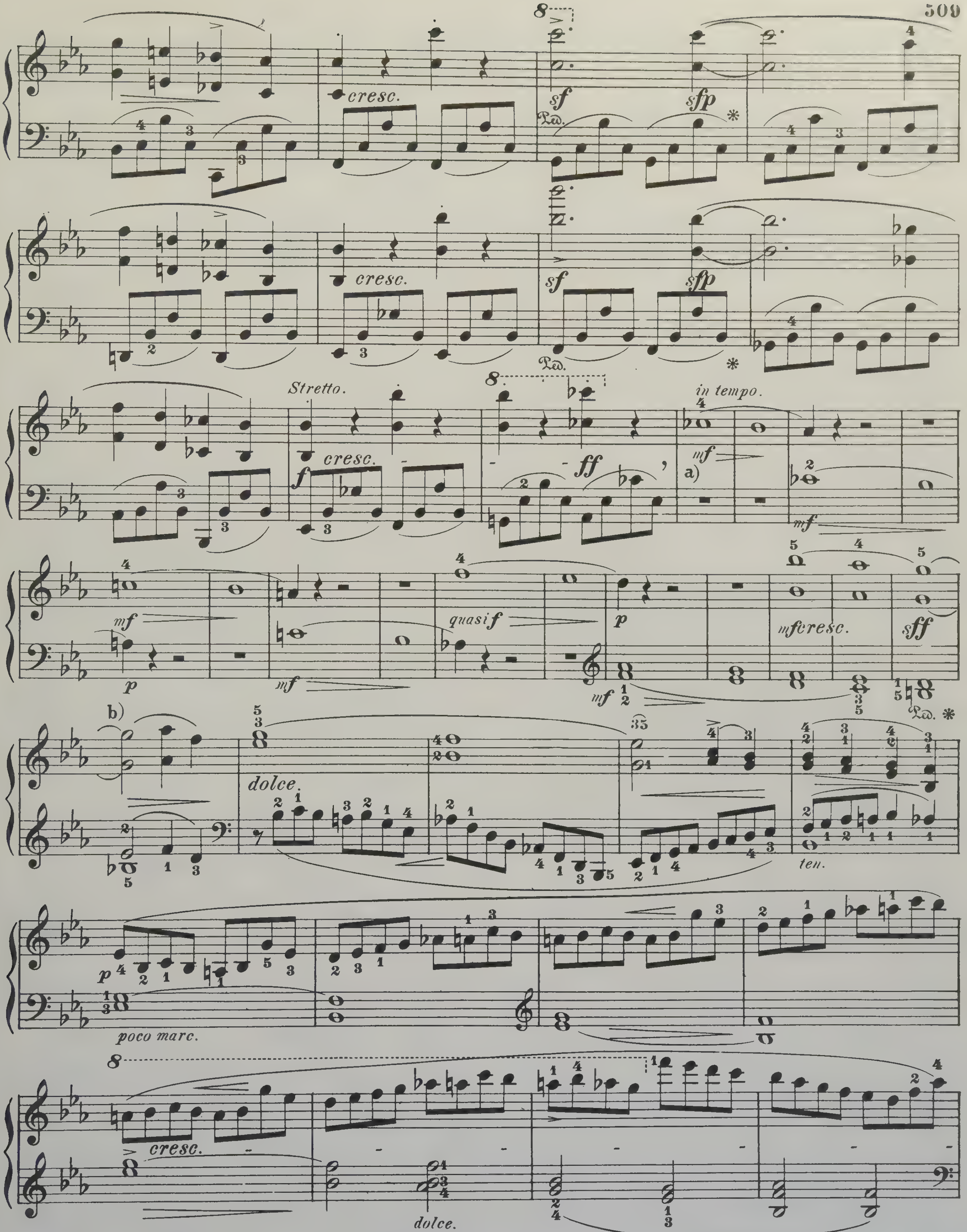
b) During the next-following measures, a more sparing use of the pedal is advisable.


poco ritard.
risvegliandosi.
p cresc.
a tempo
ten.
ten.
f
sf
p
cresc.
sf
sfp
p
cresc.
sfp
sfp
mf
p
cresc.
poco riten.
sf
f
sf
sf
sf
sf
a tempo
p
poco riten.
p
a tempo.



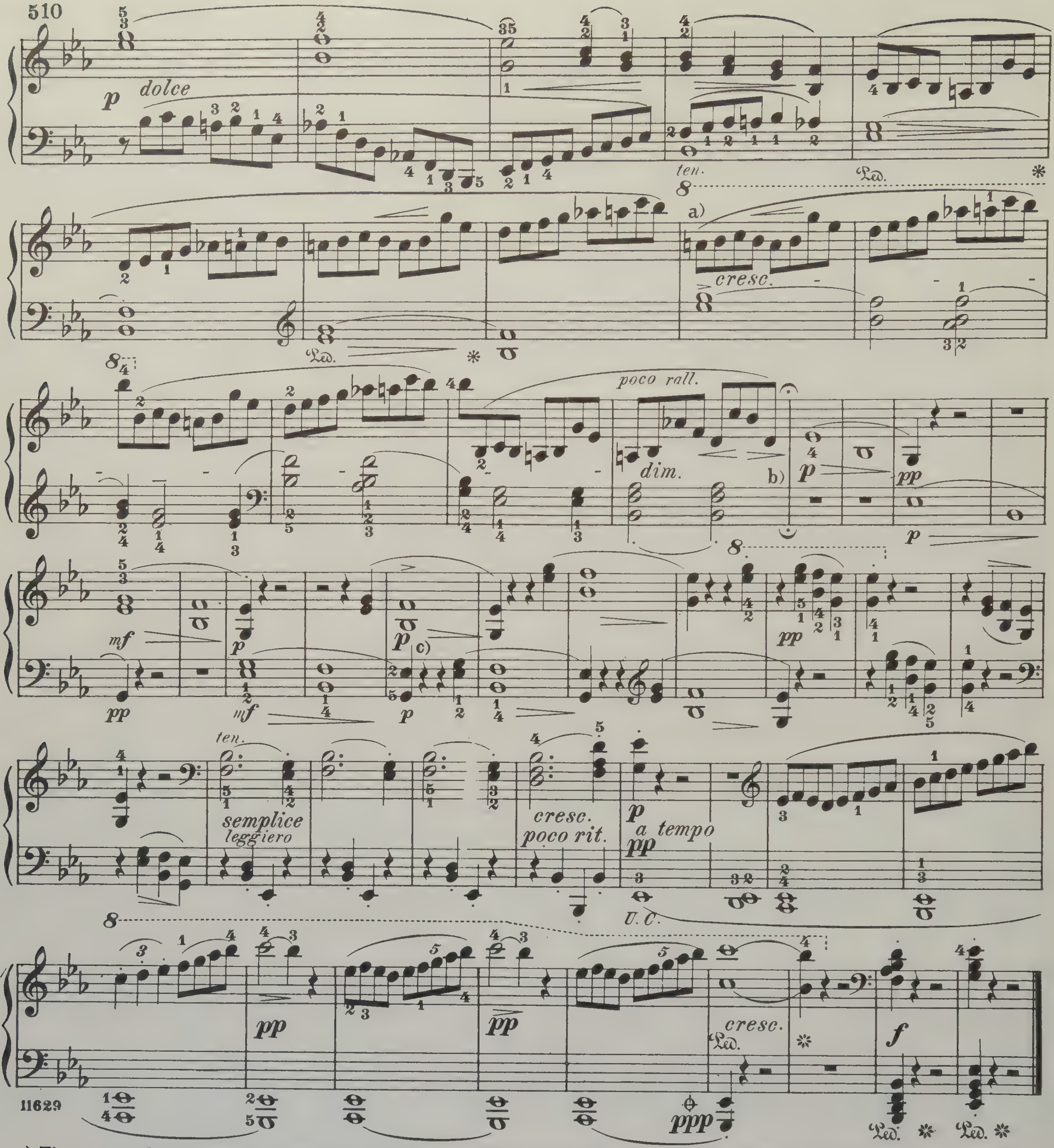
a) This fingering is only apparently inconvenient. Once acquired, it surely stays in the fingers, whose alternate employment insures against all omissions on pianos not prompt in repetition.

b) In the preceding measure the Editor does not allow the pedal to be used, for though it would not cloud the harmony, it would transform the short quarter-note strokes in the right hand into sustained tones.



a) A beautiful and effective interpretation of this dialogue cannot be taught. For, however cultivable the piano-touch may be_ and on the modern grands of Pleyel, Erard, Bechstein, and Steinway it is capable of rising to a soulful singing tone_ the feeling for its modulation must be innate.

b) A slight delaying in this retrogression is decidedly preferable to an anxious regard for strict time.



a) The *crescendo* prolonged through the next five measures is prescribed by the composer, and therefore not to be arbitrarily changed. The Editor prefers to recommence *piano* in the third measure, renewing the *crescendo*, and also to begin in the fifth measure the *diminuendo* marked for the sixth, combining it with a *ritardando*.

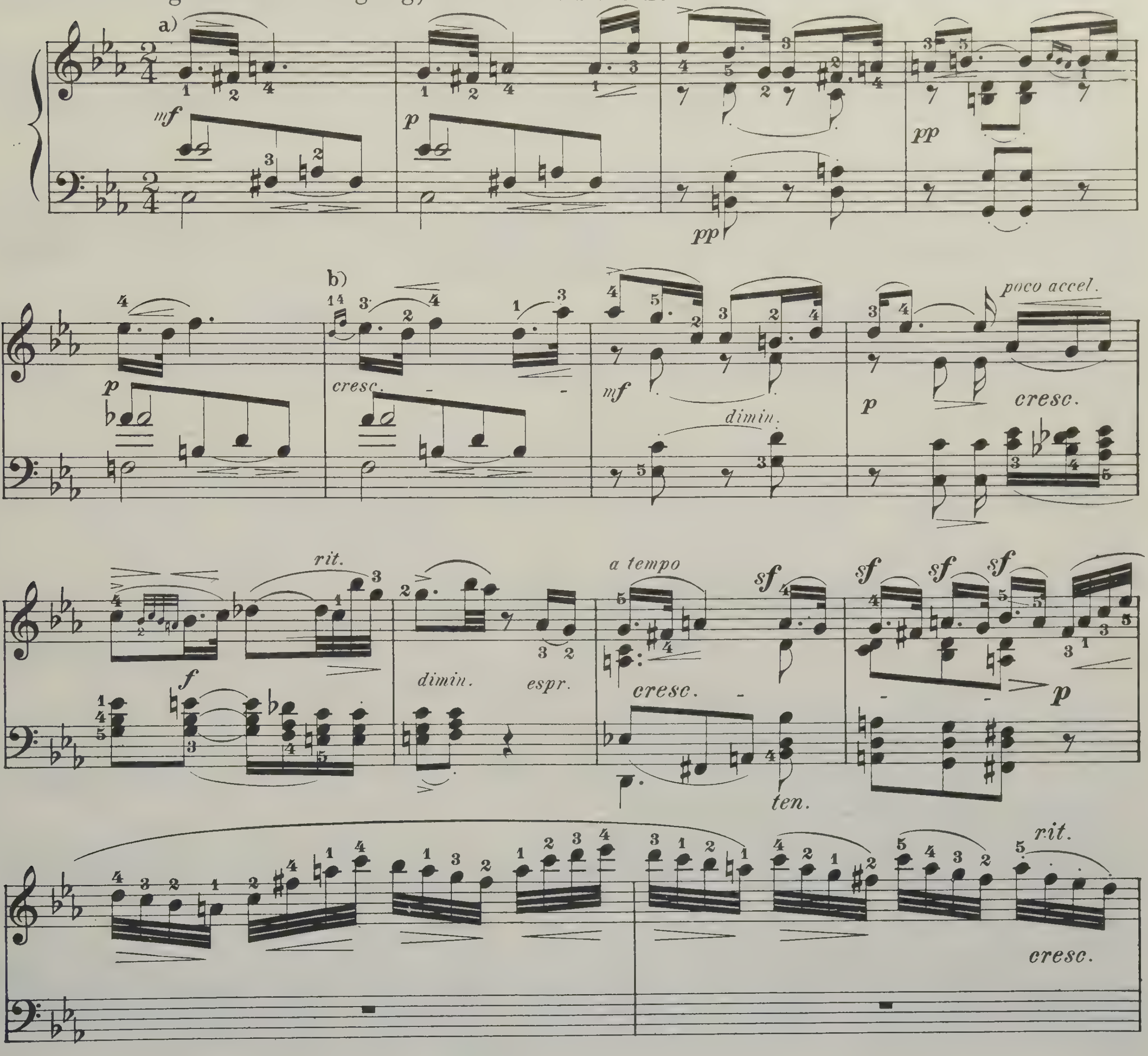
b) The necessity of a slight pause before the celebrated closing passage is justified not only aesthetically, but also from a purely musical standpoint. Without it, the intent of the principal motive, only the lower part in which enters at first, loses its entire significance; and the foregoing phrase, in too close connection with the tonic, becomes extremely trivial:

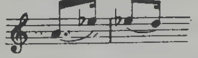
c) A controversion of the carpers at and tinkers of these four measures, which admittedly smack rather of natural than of artistic music, would seem belated. The general understanding of music has made such progress in the last decade that it no longer wonders at Beethoven's boldness, but at the boldness of Oulibicheff and the rest. Respecting the execution of the passage itself, we advise, above all things, the utmost simplicity, and a study of the peculiarities of the instrument used by the player. One should listen to oneself, taking special care that the entering part always sounds cut clear above the vanishing one. The Editor takes the pedal, in each of these 4 measures, exactly on the second and third beats.

Die Abwesenheit. | L'Absence.

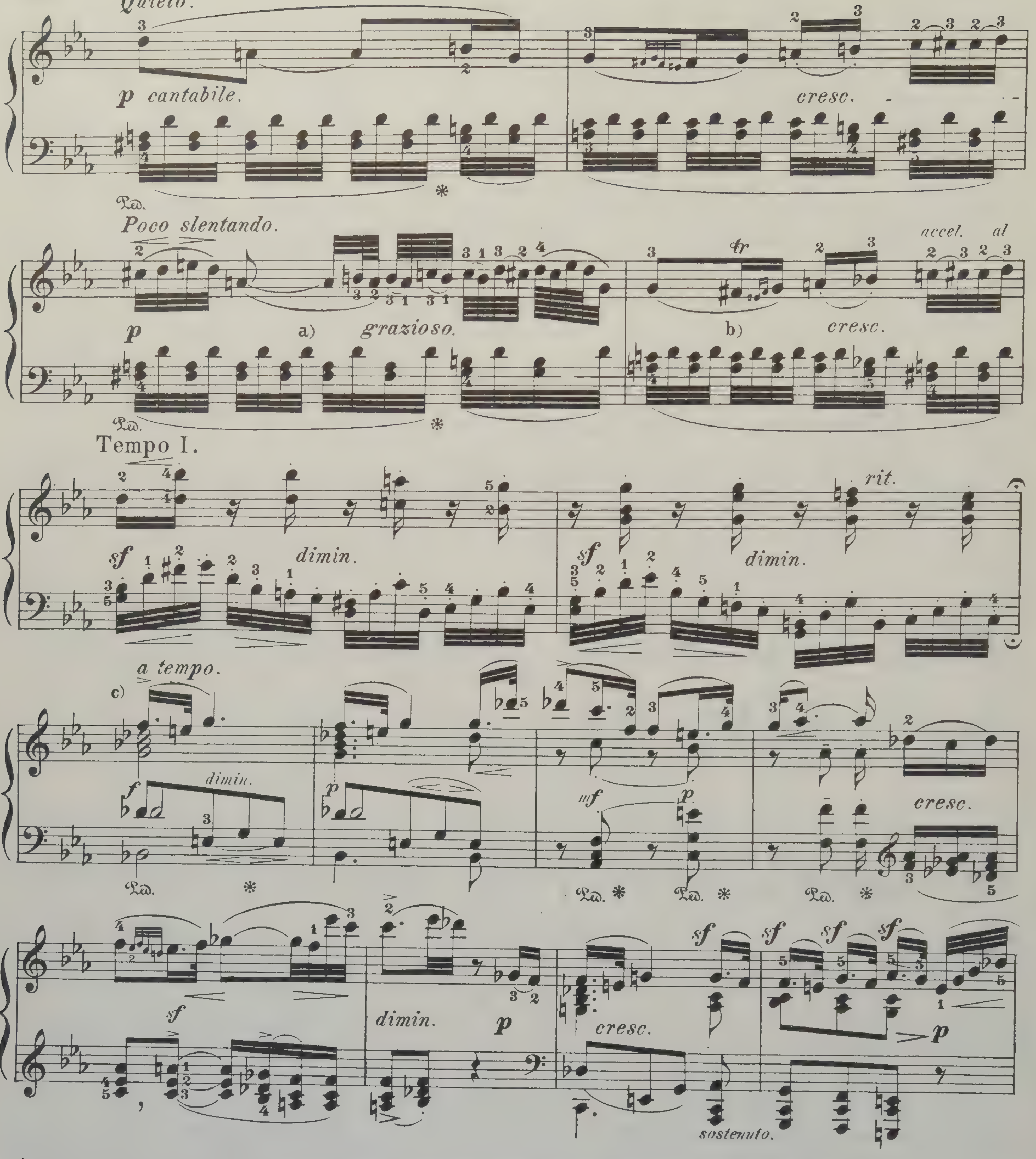
Andante espressivo. (♪ = 72.)

In gehender Bewegung, doch mit Ausdruck.



a) This is the first instance in which Beethoven, to express his intention more clearly, has recourse to German terms as tempo-marks. In his last works he returns to the Italian terminology, concerning the meaning of which musicians are far more nearly agreed to this day. The direction "flowing movement, *but* with expression" implies that very many passages should take on a languishing, adagio-like character, one of them being the reminiscence (meas. 2) of the introduction to the first movement:  Consequently, the tempo must neither drag, nor fall into the other oft-censured extreme of rigidity. — A player who finds it difficult to stretch the first tenth and sustain it while the intermediate fingers are in action, should take the E♭ (and the A♭ in the fifth meas.) with the right hand.

b) The technical name given by Ph. Em. Bach to this (now rare) grace is "Anschlag"; it is of course treated like all other graces, i. e., within its principal note's time-value, and therefore played:

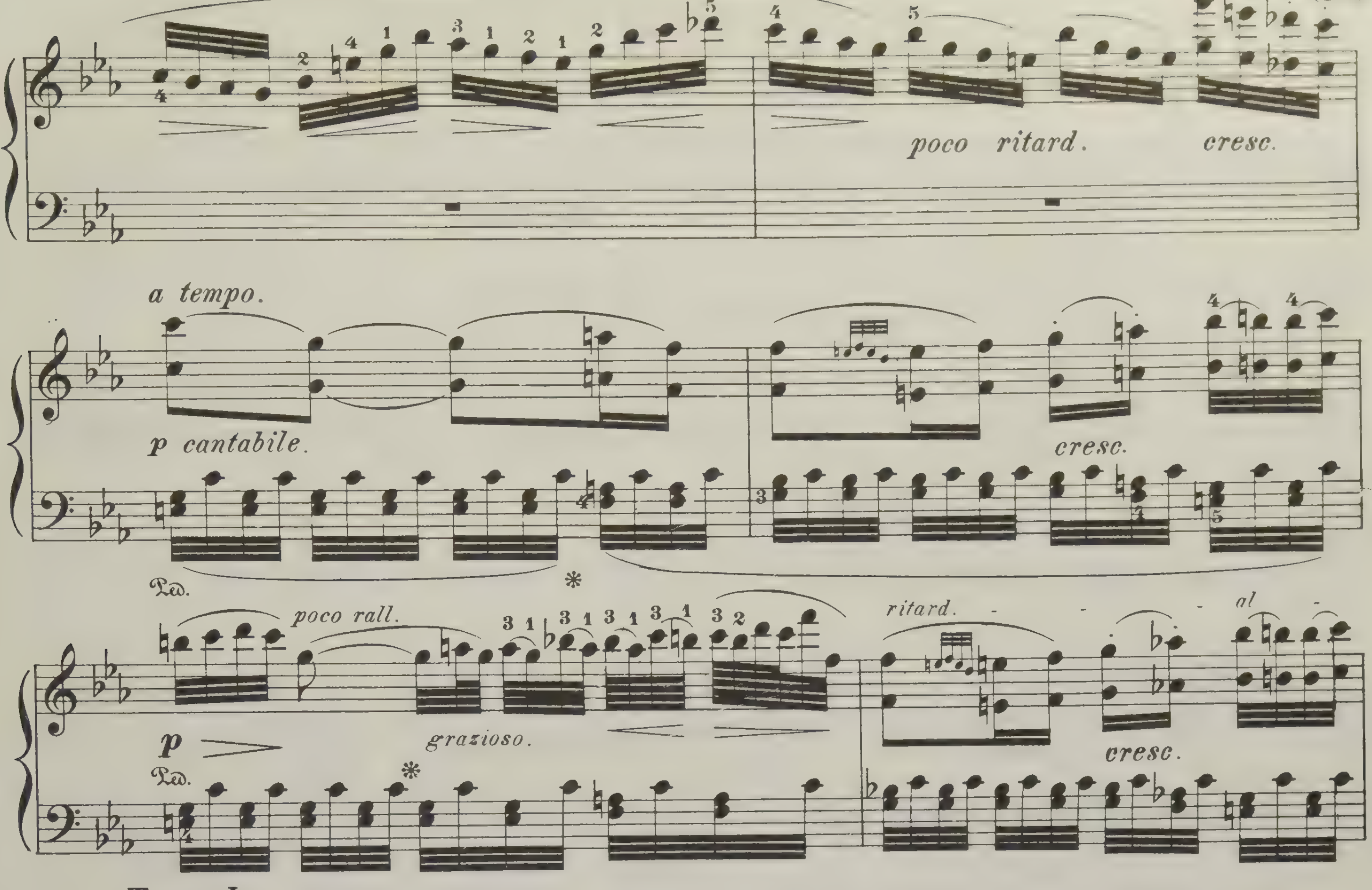


a) A retardation is decidedly necessary here, to prevent these graceful melismas from sounding frivolous.

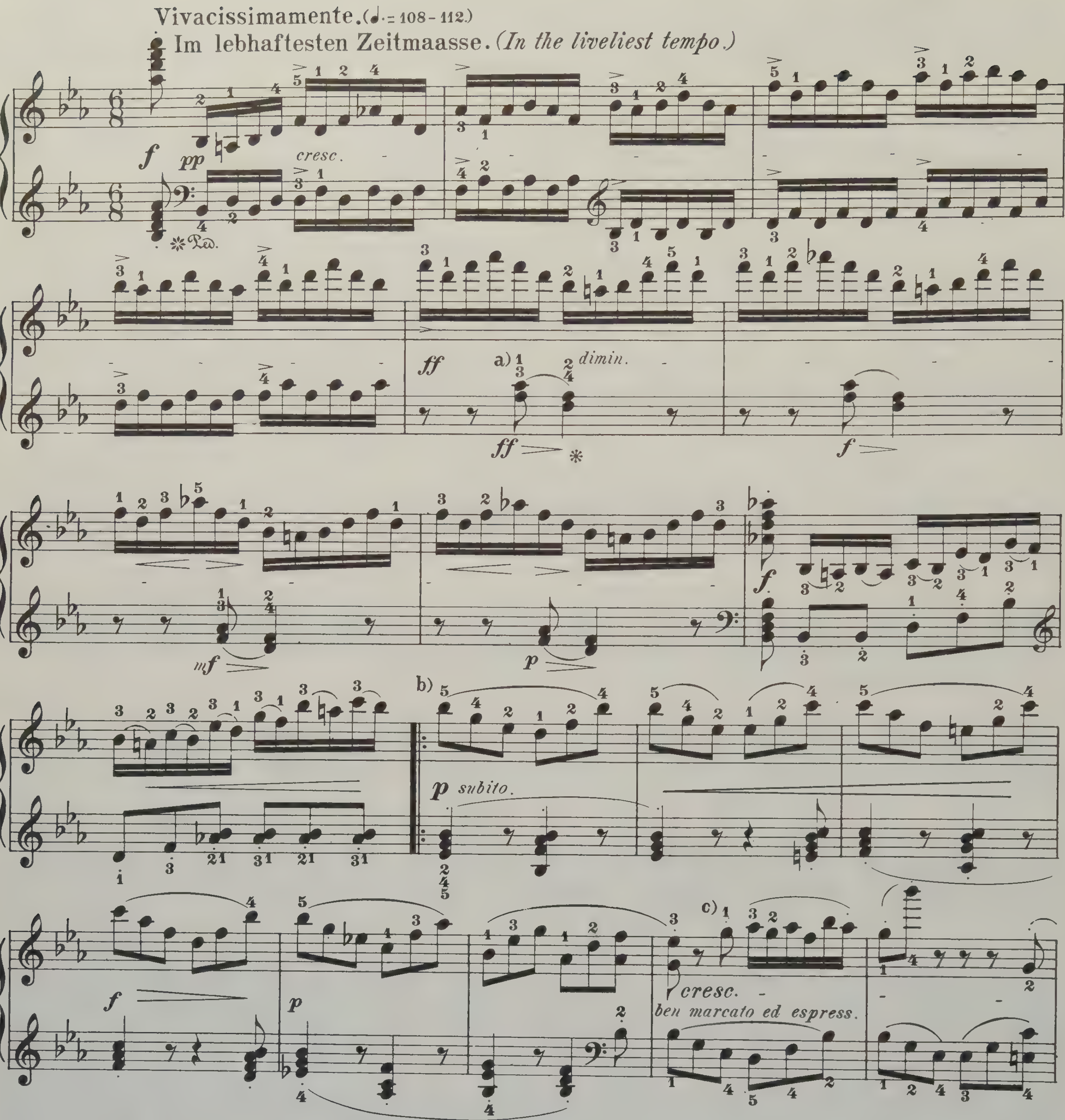
b) The faithful performance of this measure according to the marking is impossible, for the reason, that it would cause an "ungrammatic" accentuation of the G on the weak beat. The Editor recommends the alteration: in which the intensification perhaps aimed at by the Author (in contrast to the turn two measures earlier) is brought out.

c) The pause indicated here by the Editor (it may assume the length of an eighth-rest) is absolutely essential in order that the ear may feel the "anacoluthon" arising from the discontinuity of the two measures, the second of which conveys an interjection of pain which must be played with an abrupt *forte*

A counterpart to this is found in the sixth measure before the last in the movement, its abruptness being, however, materially mitigated by the regular melodic descent of the soprano $D\flat^2$- C^2-$B\flat^1$, which is not the case here.



a) These last six measures of transition to the Finale rank among the most ingenious and emotional of the composer's "fancies". The grief of the sorrower at the absence of the loved one has been uttered in a plaintive monologue, then a moment of unconsciousness supervenes, wherewith is interwoven a mute, subtile premonition of the other's near return. It is as if one could see the lonely one wandering with eyes fixed on the ground, when the features are suddenly illumined; a lifting of the eyes, an exclamation of ecstacy, an impatient hastening to meet the new-found one! Another composer might perhaps paint with more striking and variegated colors, but certainly not more plastically, warmly and delicately. In this last movement the monologue is supplanted by one of the most ecstatic of musical dialogues, rivalled only by that in Richard Wagner's "Tristan und Isolde" (Act II, scene 2). We recommend the poem and music of this scene for comparative study, from which many a useful application for the performance of this sonata can be gained. Such, at least, has been the Editor's personal experience. From the study of this same scene, singers will derive equal benefit for the delivery of the love-duet in Act II of Beethoven's "Fidelio".

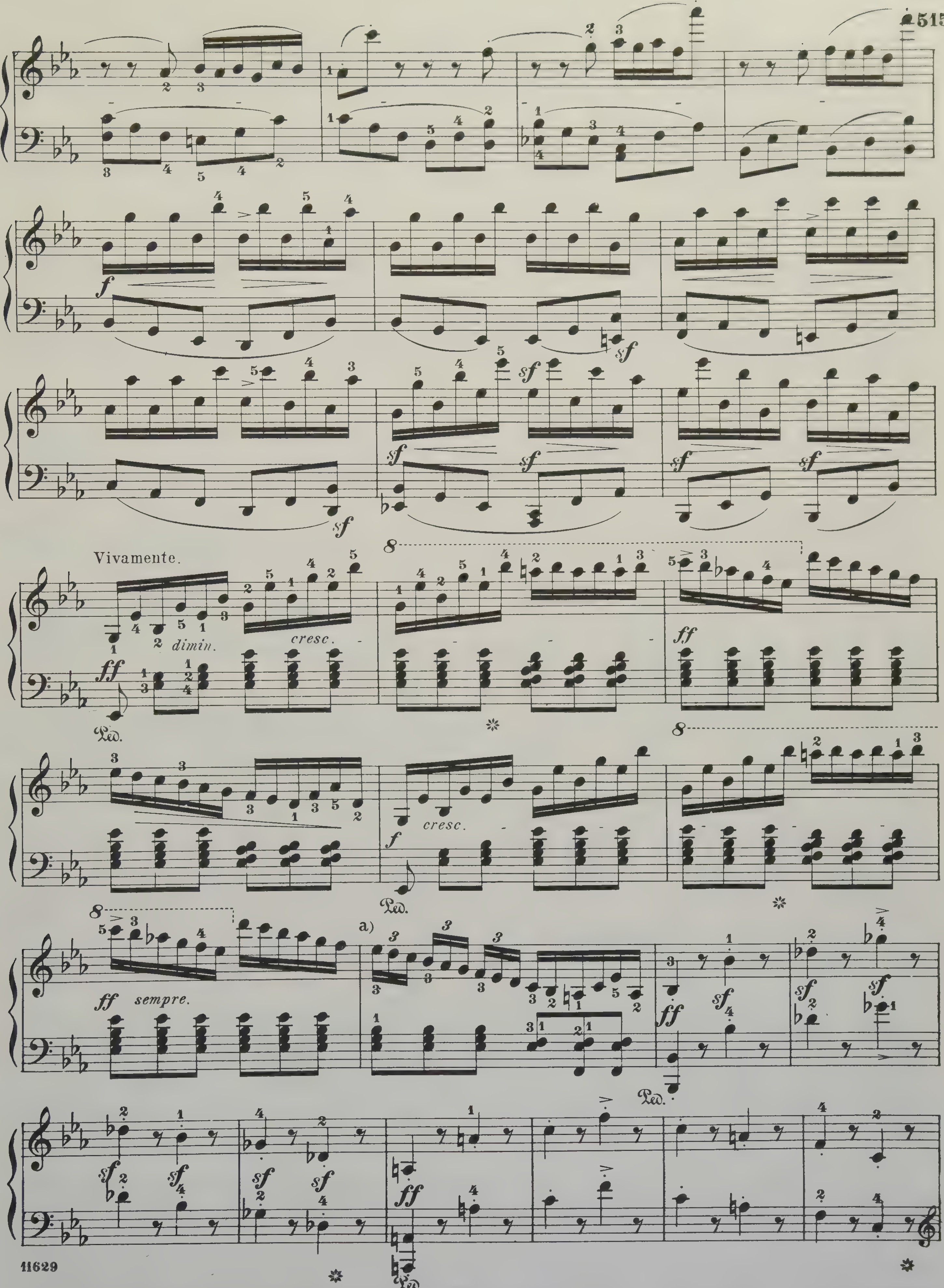


a) Even a player with the most deeply rooted antipathy to programs cannot help seeing, that in the falling pairs of thirds for the left hand the gesture of beckoning with a handkerchief _ the tone-picture of a sign _ is illustrated, a sign apprising the coming one of the waiting one's presence.

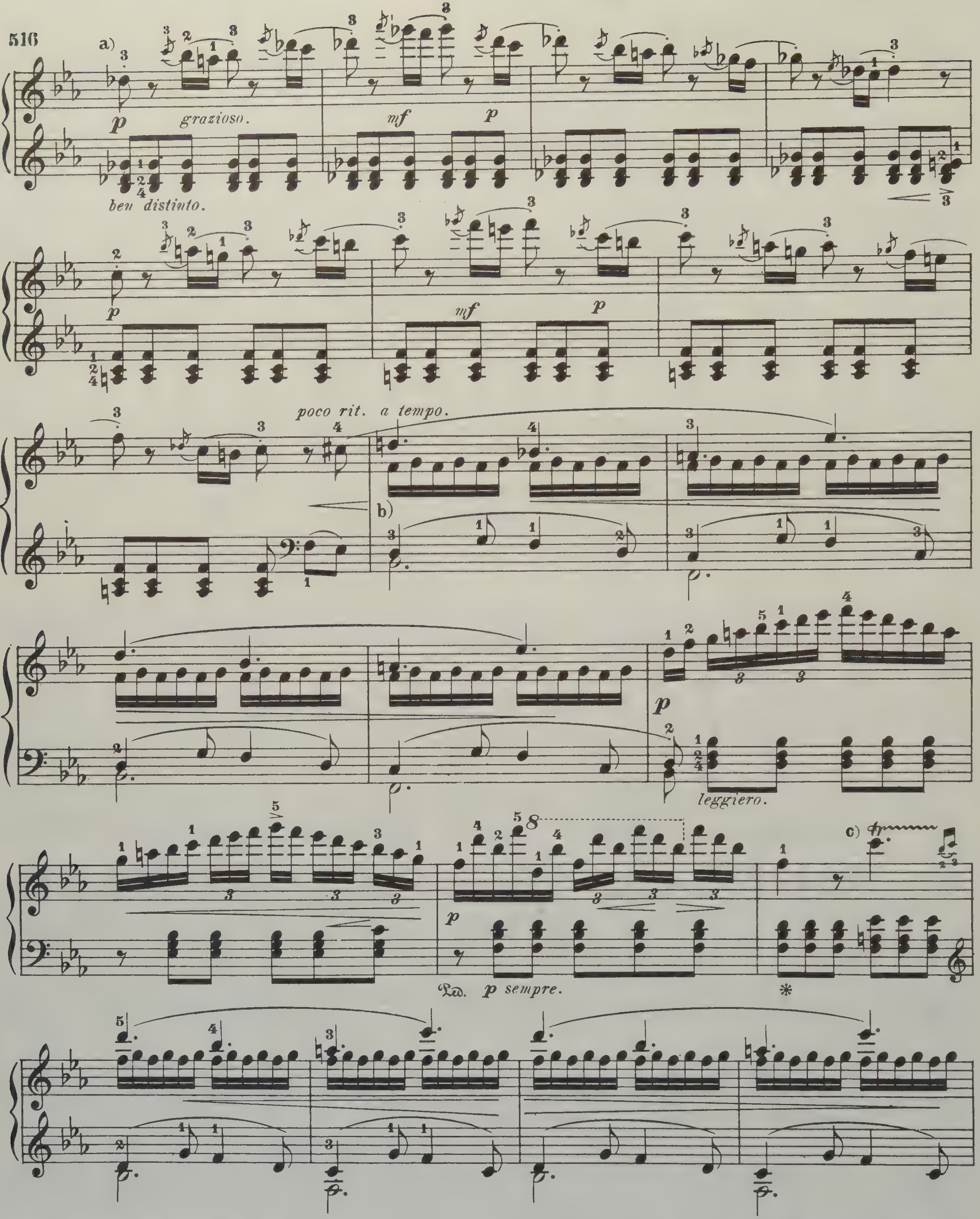
Compare herewith the grand aria of *Rezia* in Weber's "Oberon", which is hardly set unintentionally in the same key.

b) The principal theme, which should follow after the preceding without a break in the continuity (no breathing-space) with an abrupt *piano*, must display the same agitation, but softly tremulous. This can be combined with the strictest observance of the time. The *crescendo* in the second and third measures, with the *diminuendo* in the fourth, is a most delicate emotional shading by the author, who doubtless wished to preclude that amateurish habit of playing the melody *crescendo* in ascending and *decrescendo* in descending.

c) Though this ingenious counterpoint in the right hand must be very discreetly subordinated to the leading bass melody, it is to be played with great warmth and a judicious utilization of the varieties of touch. We caution the player equally against external haste and internal barrenness; and recommend, finally, a carefully calculated preparation of the "explosion" occurring on (not before) the 19th measure.



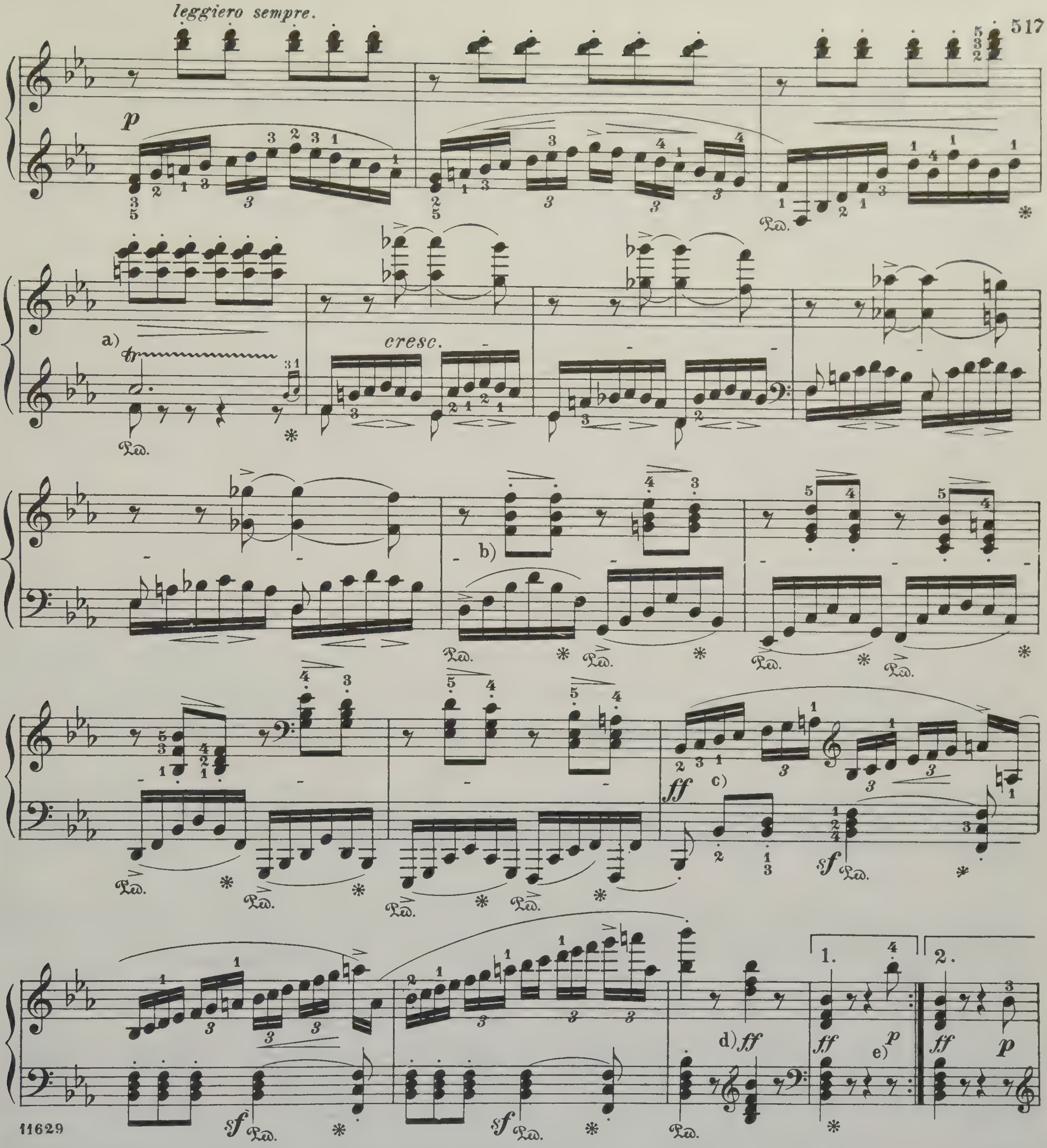
a) This passage must in no event be played "more freely" than indicated here. 9 notes belong to the first half-measure, and 6 to the second. The Editor's fingering will promote the endeavor to play correctly.

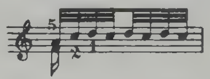


a) Cogitate as little over the conception of this 8-measure variation of the foregoing single strokes as over that of the strokes themselves; they are to be played simply *forte*, the variation *piano*. The appoggiaturas are meant to turn the little fluttering figure into a triplet.

b) Treat this so-called "second subject" like a 4-measure period in expression, as the composer directs. If conceived as 2-meas. periods — as its construction, a repetition of the same notes, easily implies — it would be degraded to superficiality and vulgarity. The left-hand thumb must "slide" well.

c) This trill begins on the principal note c^3 so as not to weaken the entrance of the d^3 in the following measure.



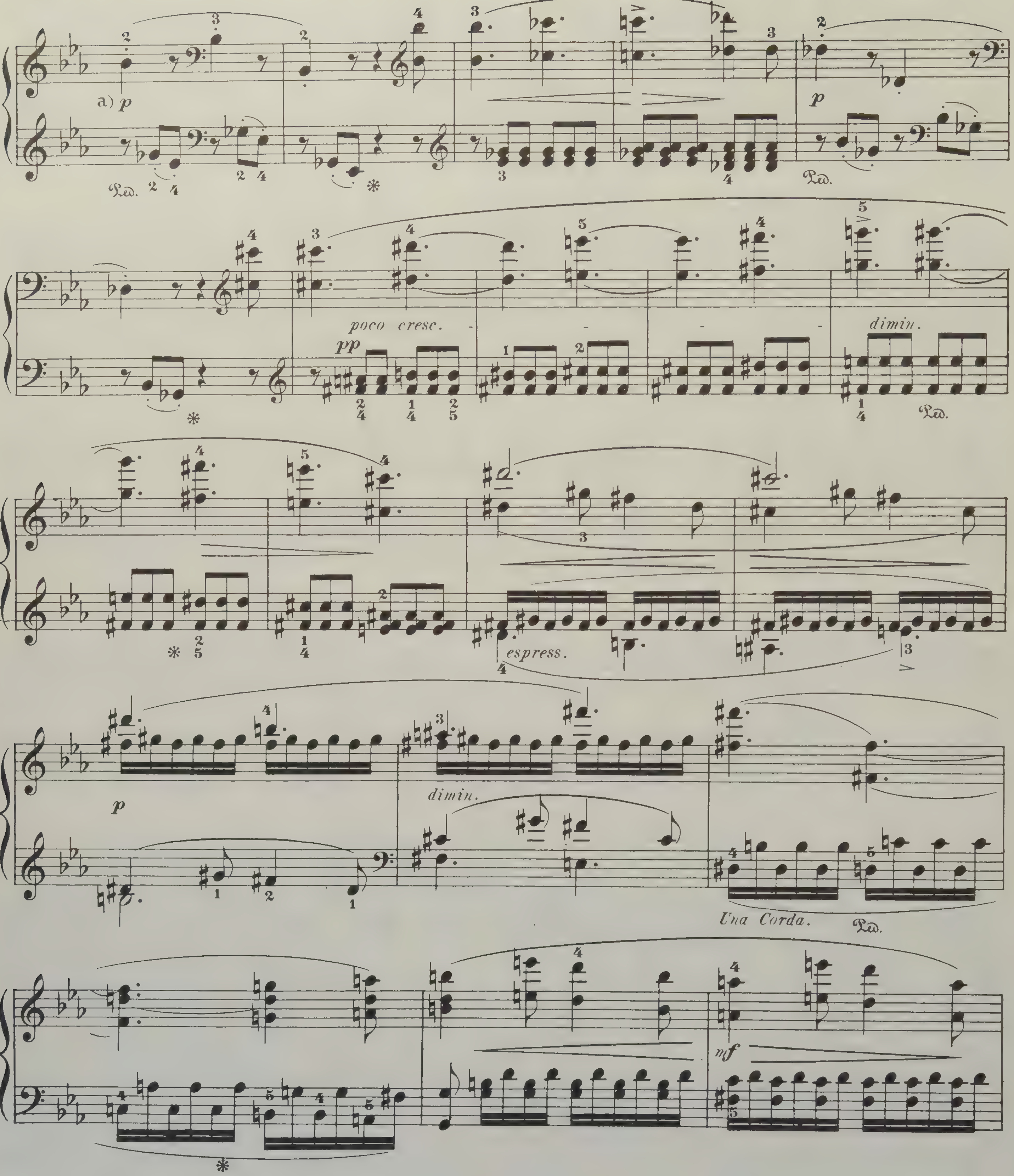
a) A — necessarily energetic — "flat" striking of the fifth in the left hand would have an ill effect; therefore play the passage as follows:  etc.

b) Without the nuance ⸺ the melody would not be fully brought out, it reading in reality thus: appearing disjointedly, as it were, only in conformity with the passionate character of the movement.

c) A pedantically exact proportionment of the triplets as the composer directs is inculcated for those who meditate no mutilation. Its necessity will be evident to any well-trained ear on comparing the third measure with first and second.

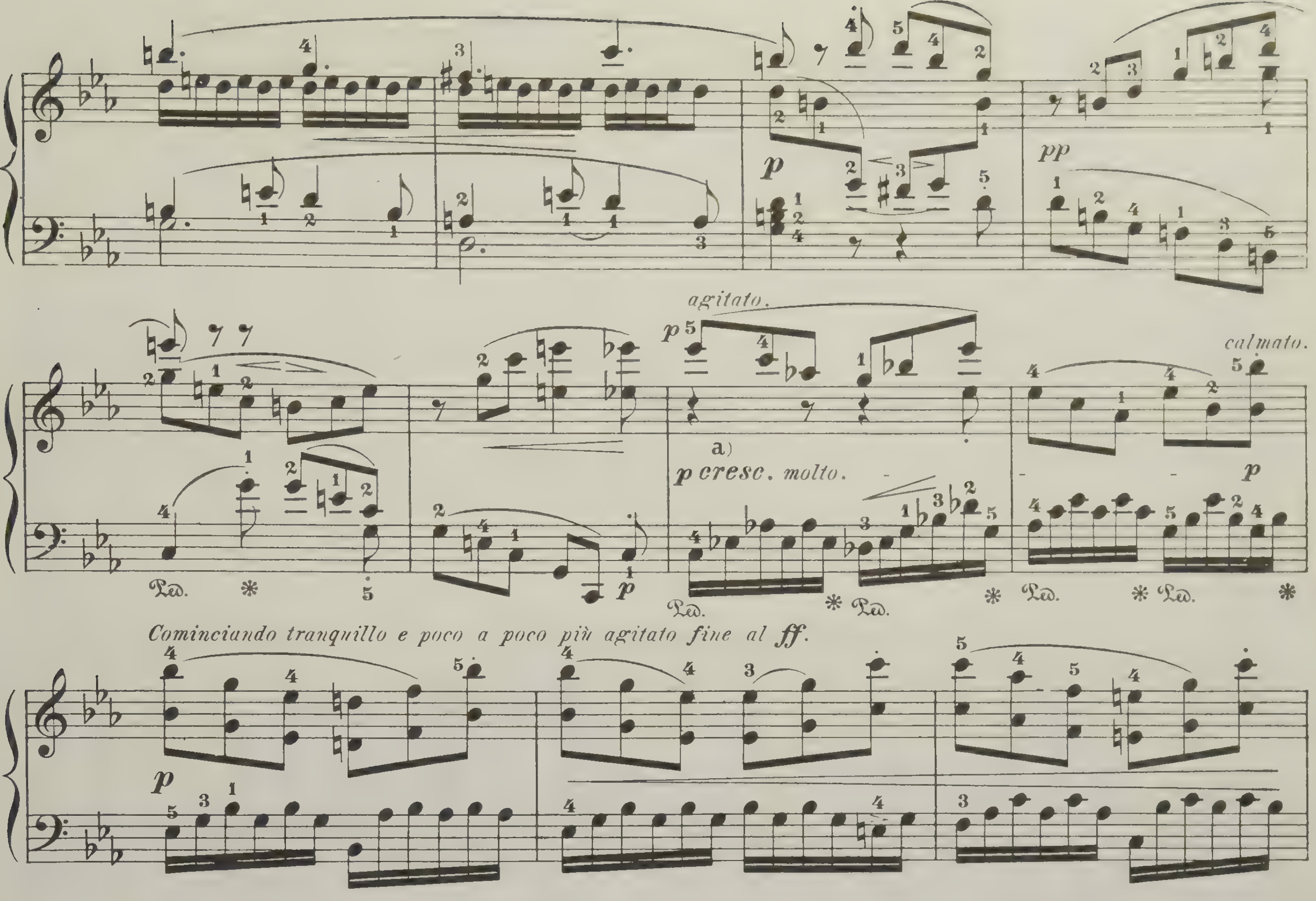
d) The Editor has transposed the second chord an octave higher, for tonal considerations.

e) There exists no æsthetic or formal necessity for the traditionary repetition of the first part. It is no argument for doing so, that one may like to play it or hear it over again; for then one might just as well repeat it several times.



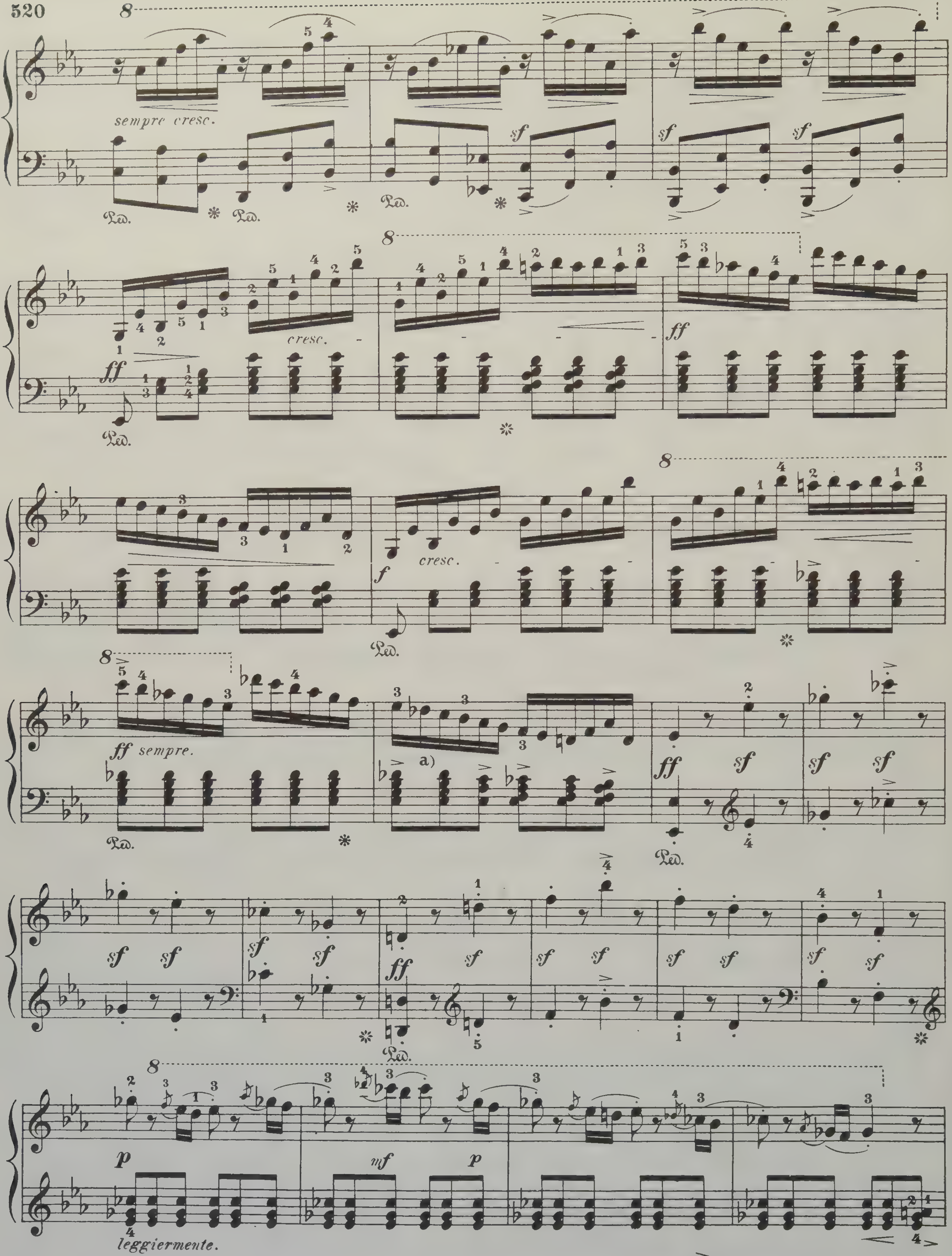
a) This "middle subject," to the return of the principal theme, is perhaps the "pearl" of the whole. With the most artistic thematic work is united a succession of moods, whose ecstatic character it was permitted to the genius of Beethoven alone to present in such an ideal form.

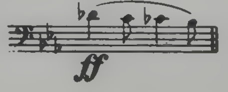
Regarding the execution, the player may, it is true, allow his individual taste greater rhythmic freedom than in the preceding divisions; but here, too, he is warned against any abuse which might disturb the unity of the entire picture. Only by dint of continually renewed study can the conscientious player learn the just limit.

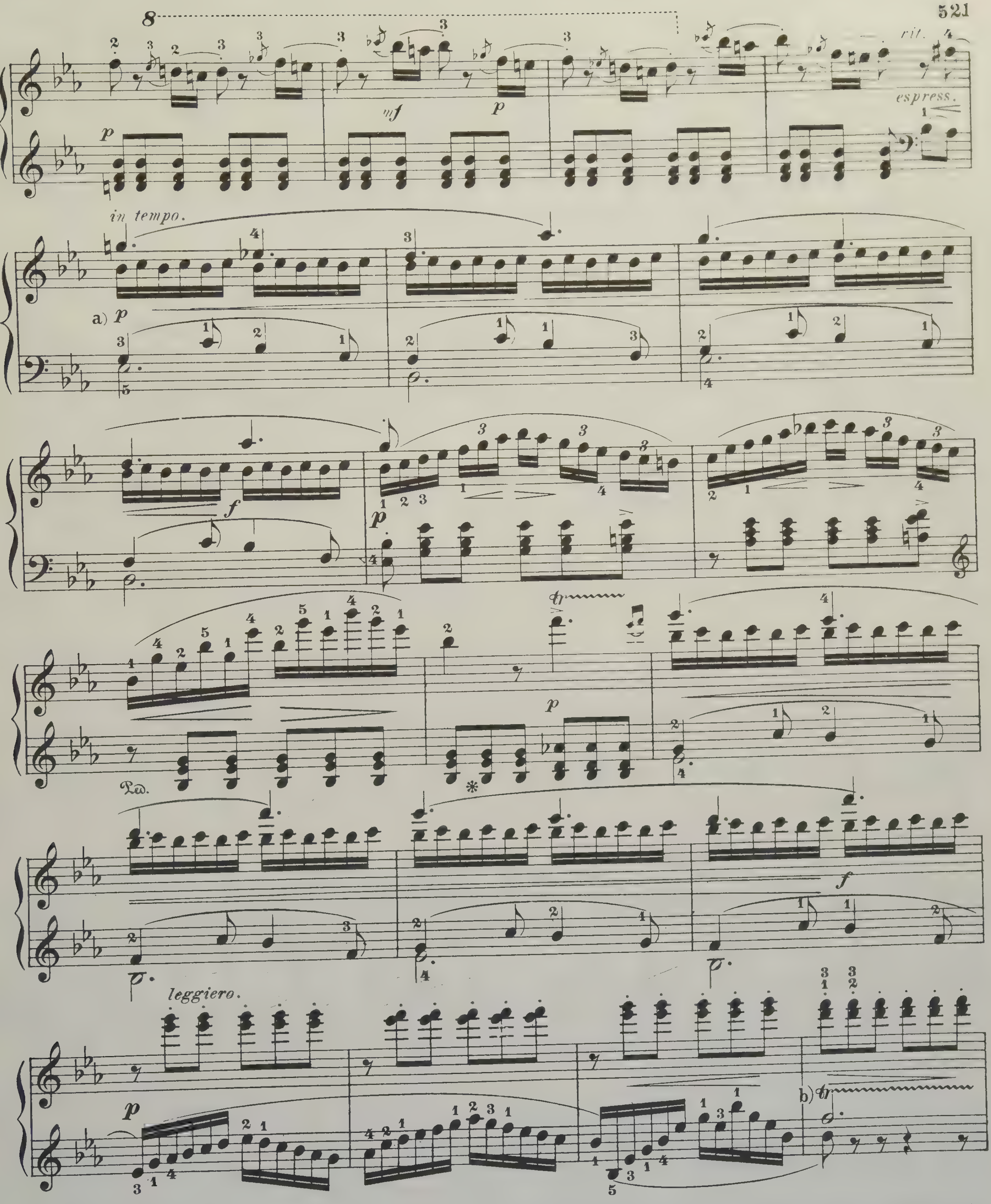


a) Aside from its poetic beauty — the involuntary jubilation suddenly subdued to a blissful whisper (a good illustration for the study of the psychic significance of the "abrupt *piano*" so essentially peculiar to the Master's style) — this passage affords another remarkable instance of how the key of the subdominant can be employed *in affirmation* of the ruling key.

b) The right hand must play the figure assigned to it with the utmost passion throughout, and thereby furnish its proper quota to the sonority of the whole — an endeavor which should be rendered the more zealous by the wide interval between the two hands. Possible dryness in the effect of the *staccato* in the left hand might perhaps be mitigated by slurring together the first two octaves in each measure

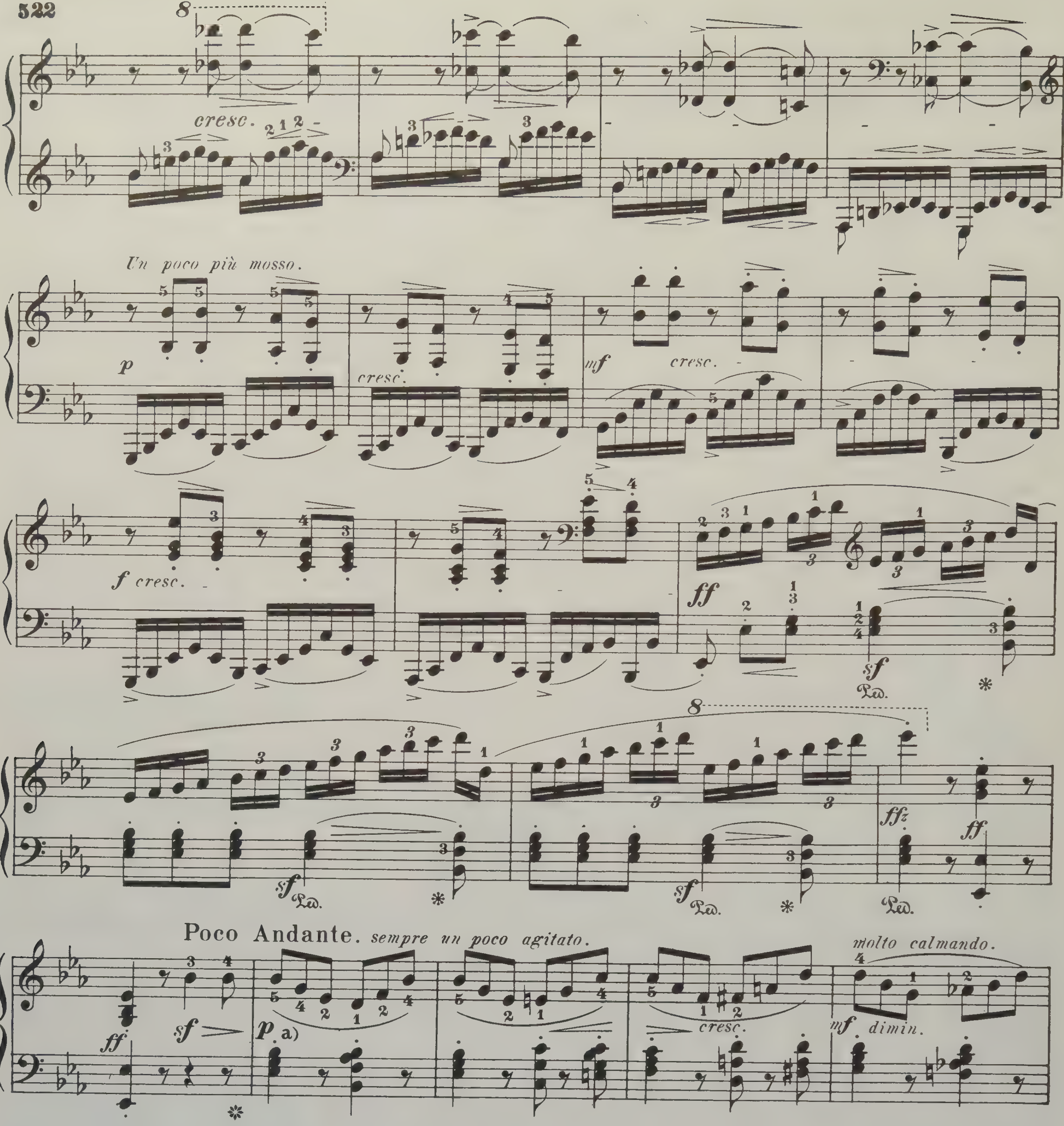


a) It is very important to render the inner part distinctly prominent: 

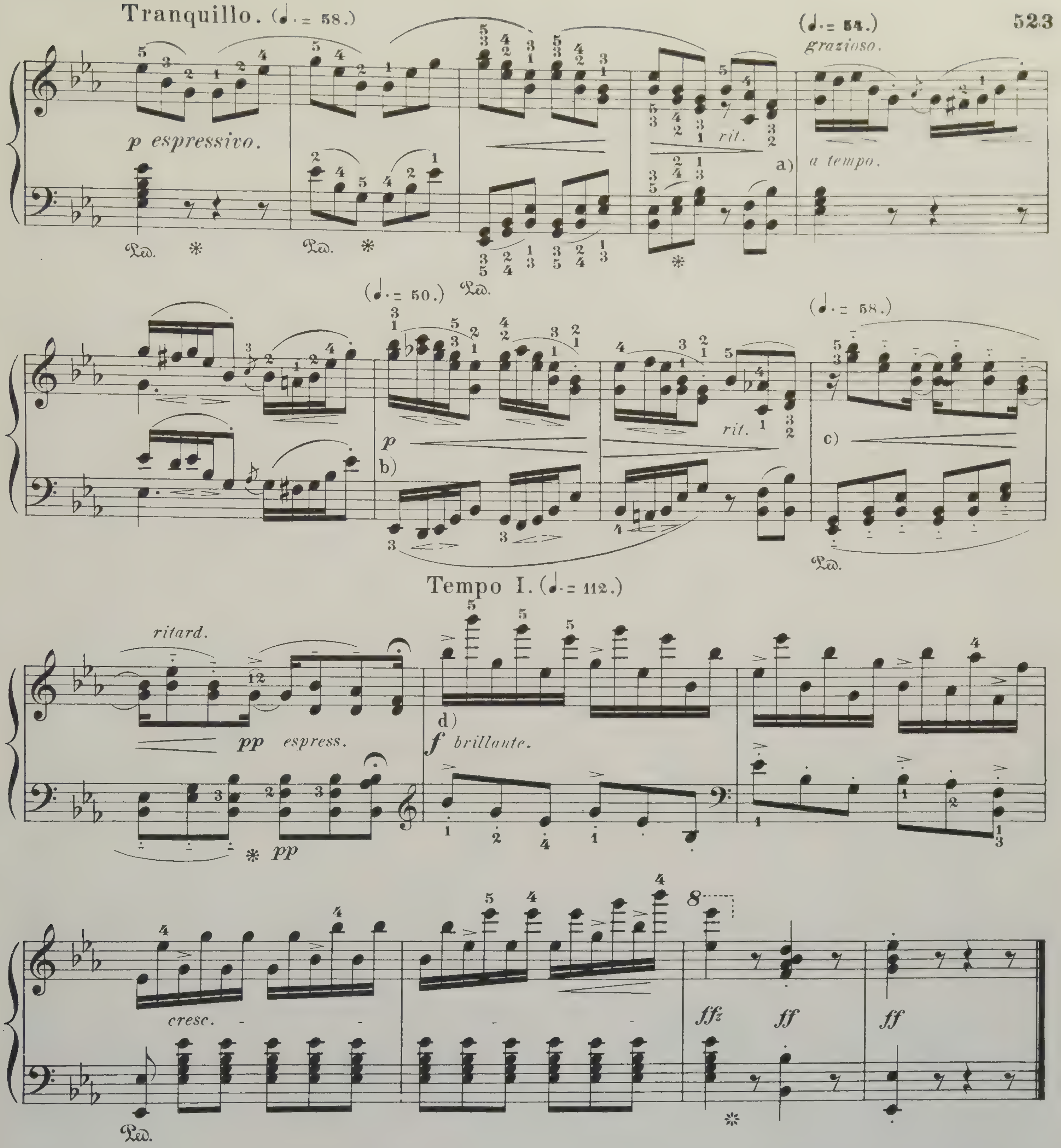


a) In the shading of this passage, which so materially deviates from that of the parallel phrase in the first division (B♭), there is no misprint or slip of the pen to be corrected. The *crescendo* should be extended through the whole 4-measure period, then suddenly extinguishing. Æsthetically, this might be explained thus: Joy attains to consistency; it no longer falters as at first, but can breathe in more sustained tones.

b) This case resembles that on p. 517, note a), where the appended Note can be consulted; only here the trill can begin forthwith, as the bass note does not need to be re-struck.



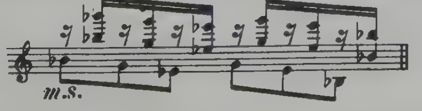
a) The Editor fears no contradiction, on the part of experts, of the following interpretation of this "Poco andante." To begin with, the effect of an actual close must be avoided. In consequence of this, the two notes in the *auf akt* must enter without delaying the time. But, with the first measure, a real *andante* tempo cannot yet begin. That would be an aesthetic blunder. The long-drawn blissfulness of the Andante proper must first be led up to. A psychic agitation such as controlled the Allegro can be instantaneously allayed only by a self-mastery dictated by cool deliberation. This factor of reflection cannot, however, be taken into account in compositions — one is fain to say *scenes* — wherein the effusions of emotion are of such unity of type. For these reasons, the Editor plays the first $1\frac{1}{2}$ measure in the preceding tempo, but *piano*, not until then beginning the extremely gradual transition into the new tempo (indicated by *Tranquillo* in the fifth measure of the "Poco Andante"), also adding, in order to make this transition still less noticeable, another *crescendo* and finally a *diminuendo*. The problem is simply this, — to draw the attentive listener into the new movement by "persuasion."



a) and b) Grace is not compatible with haste. The figure in 16th-notes requires clearness of outline, which is attainable only in moderato tempo. This is yet more the case at b), where the arabesques are in three parts, i. e., treated harmonically. It therefore seemed advisable to prescribe still more moderation in the tempo.

c) This measure, again, must be played with somewhat more enthusiasm, while the close of the next must then die away wholly. Here neither "word" nor "gesture" is illustrated, but only the "gaze."

d) In case the player is technically incapable of mastering the difficulty of this passage with the requisite rapidity, the following facilitation is allowable, or at least preferable to an involuntary dragging:



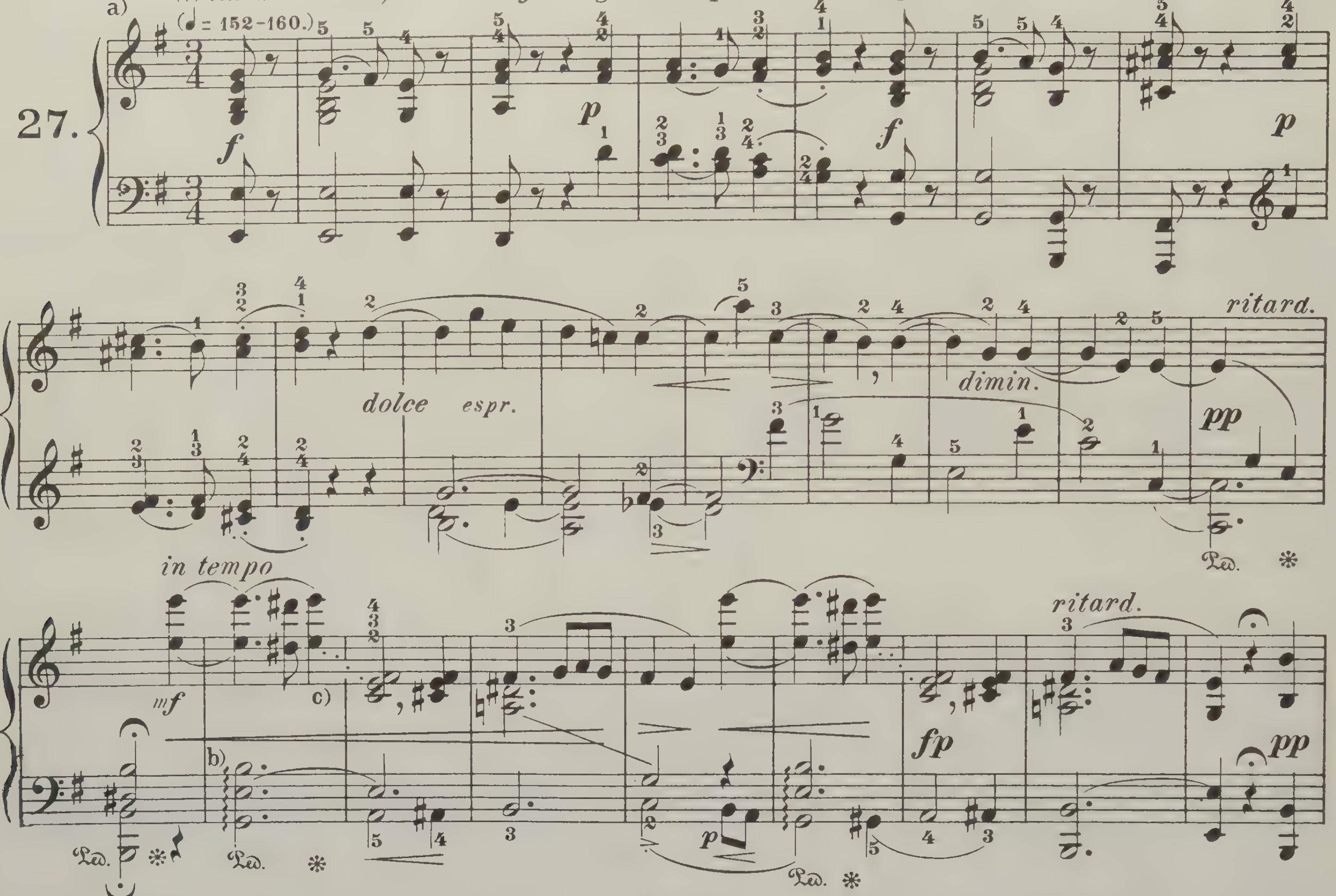
SONATA.

Op. 90

L. van BEETHOVEN.

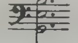
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.
(With animation, and with feeling and expression throughout.)

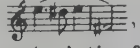
27.



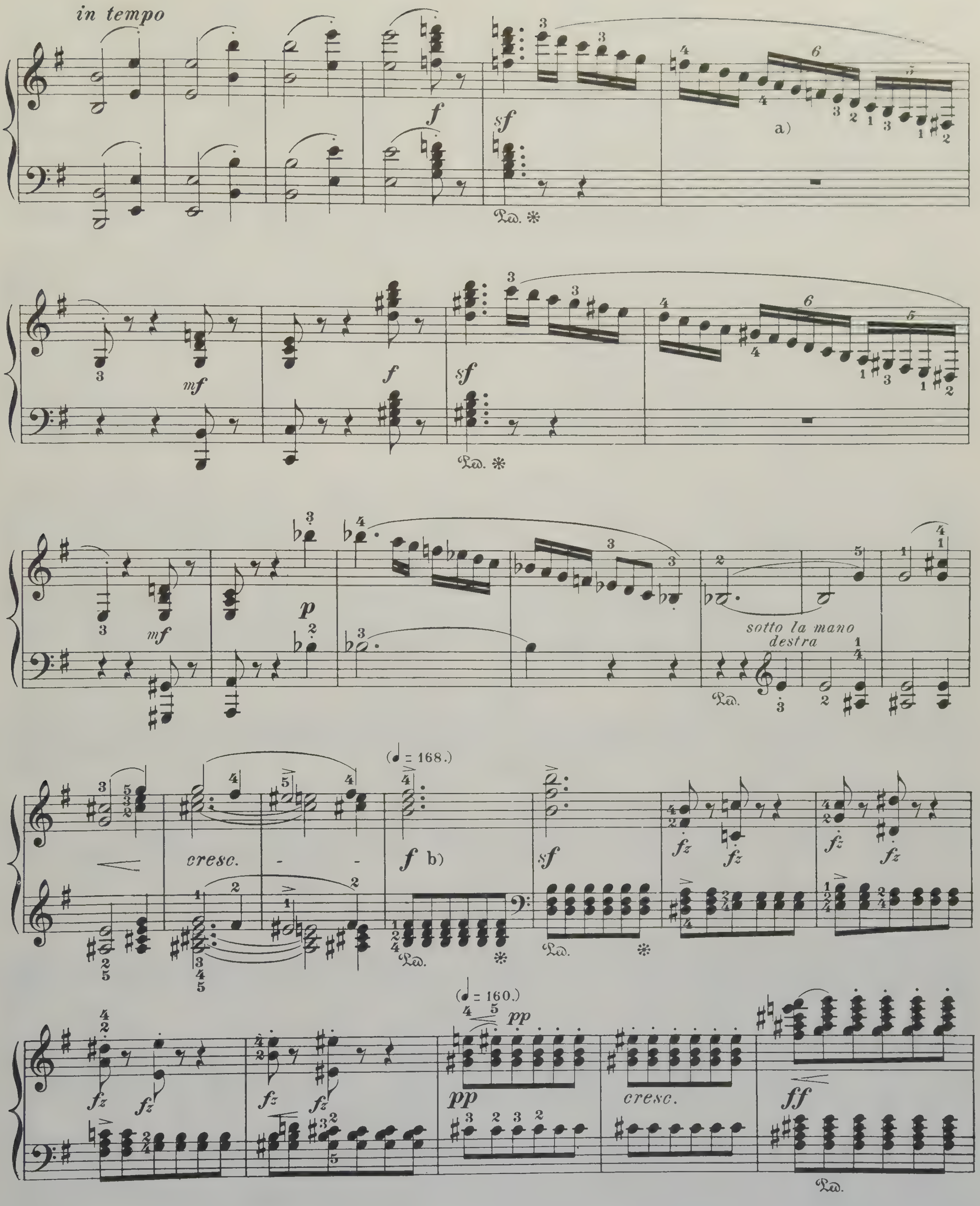
a) As previously in Op. 81ª, and further on in Op. 101, the Author gives his tempo-marks in German; the player should carefully impress them on his memory before commencing the study of the work, and continually bear them in mind during study; in view of the intelligibility of the contents, and the extraordinary care with which all the essential shadings for its performance were inserted by the composer himself, he can then be fairly certain not to make any very gross mistakes in his conception.

To begin with, the first 8-measure period requires scrupulous attention in the matter of the different time-values of the auftakts. In the fore-phrase *(forte)* they appear as short, detached eighth-notes; in the after-phrase *(piano)* as quarter-notes. A. B. Marx, who has done better service in the elucidation of the Master's technique than any other German, explains this point in detail on pages 50-53 of his work "Anleitung zum Vortrag Beethoven'scher Klavierwerke" (Instructions for Performing Beethoven's Pianoforte-Works), – a booklet which ought to be in every able musician's hand, or rather head, and to which we refer the reader, as we could do nothing better than to copy Marx literally. An exact adoption of our fingering will suffice, for the rest, for a practical application of the theoretical directions.

b) Few hands will be able to stretch and strike simultaneously the notes:  an arpeggio is otherwise necessary; but must be played most systematically i.e.: no accent by the thumb on B, which would necessarily result if the bass were played as an auftakt [like an unaccented appoggiatura]. The necessity of systematic playing will be still more apparent the second time. In order to sustain the bass note the pedal must be taken, in doing which also take care not to let the foot mark the up-beat.

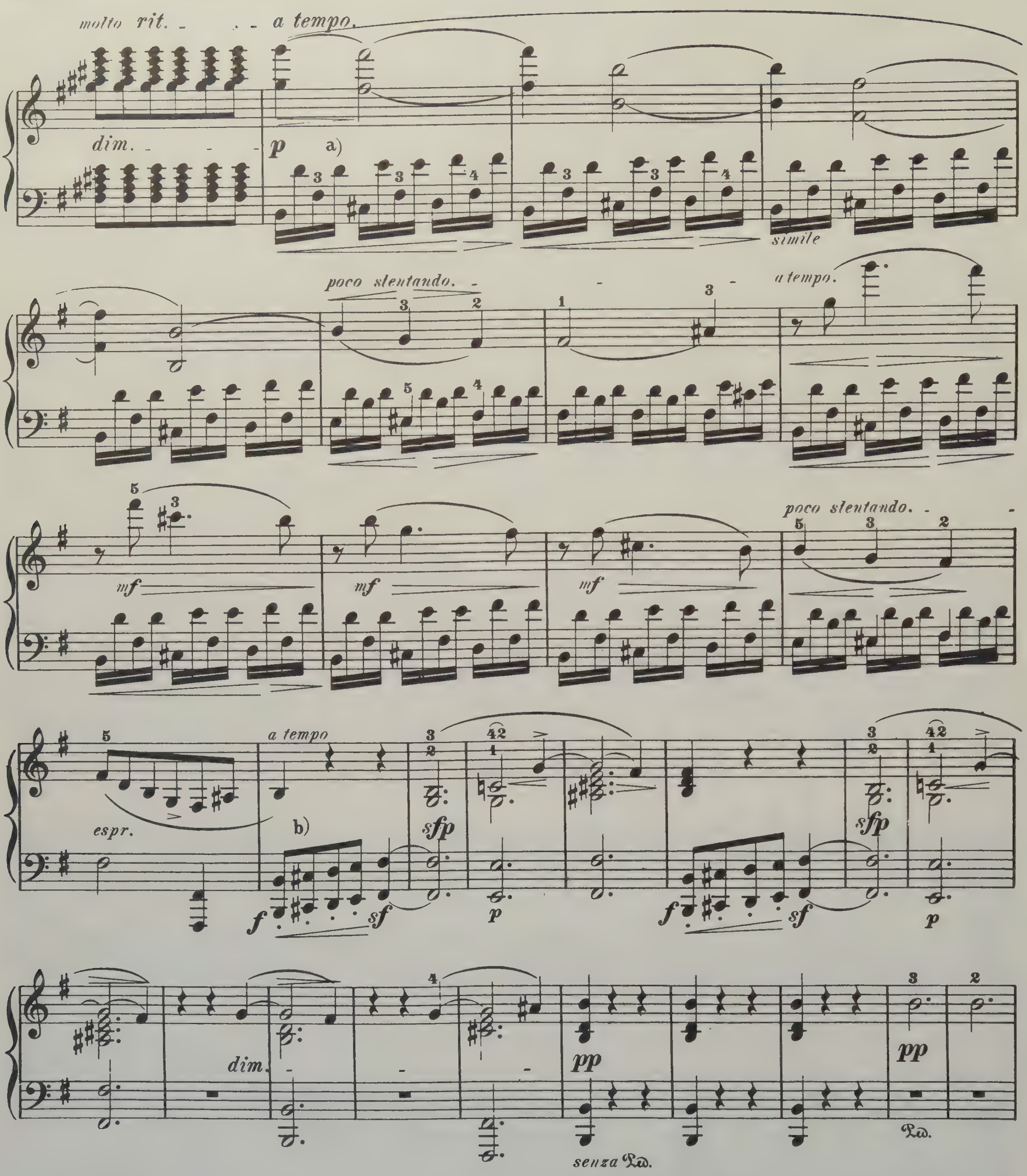
c) The melody is , therefore the last two notes must be intimately connected, the interval of the falling seventh being characteristic for the entire phase of emotion. Consequently, release the higher $\overline{\overline{\overline{e}}}$ (an octave added merely for the sake of sonority) a trifle early, to set the thumb at liberty.

Finally, the whole Sonata **must, like Op. 81ª before it, not be "played," but "recited" or "sung."**



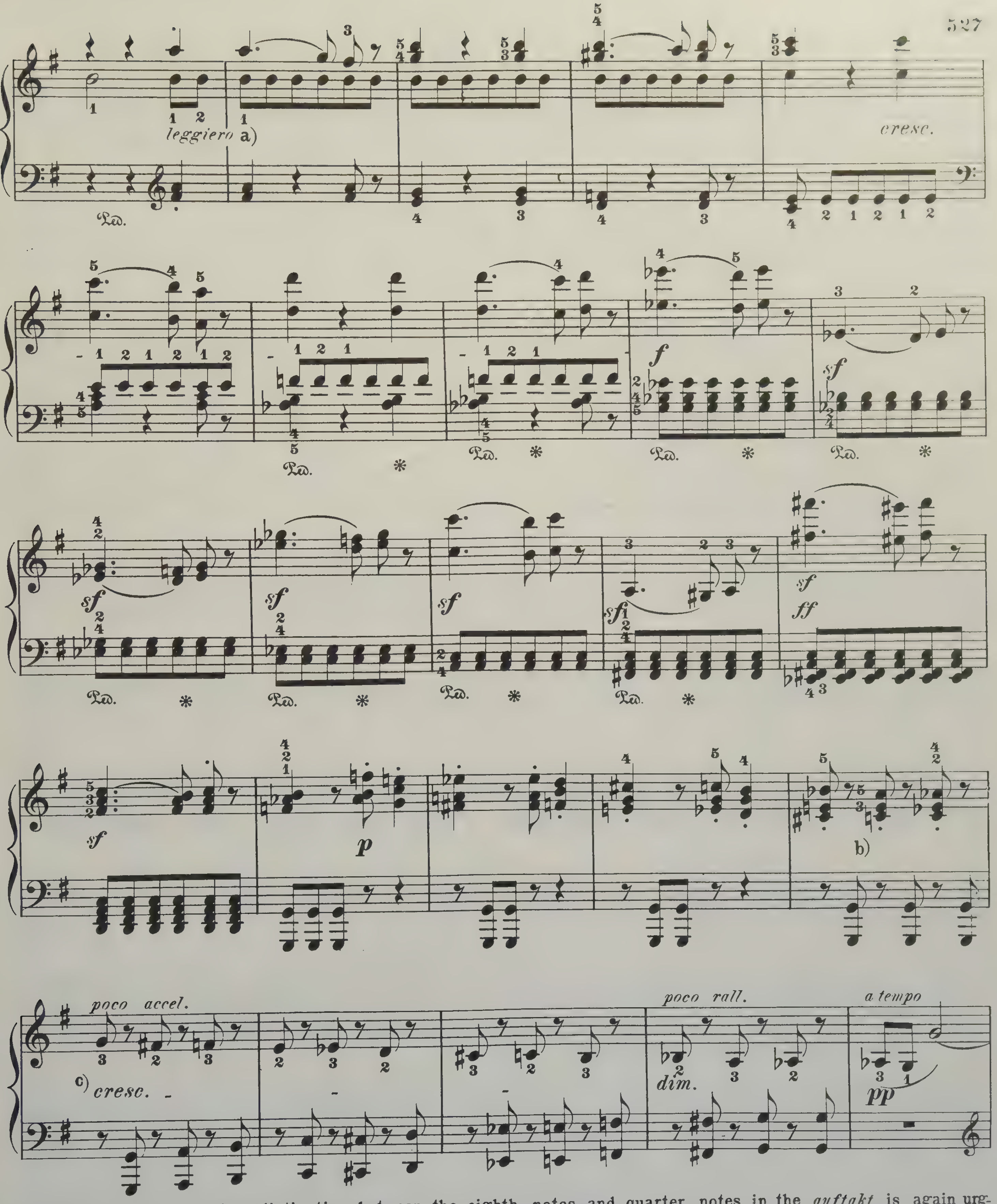
a) Sextuplet and quintuplet must be exactly proportioned to their respective beats, of course without an obtrusive stress on the initial tone; the fingering marked here ought to make a mistake in this point a sheer impossibility.

b) The next six measures require more vehement acceleration.

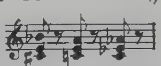


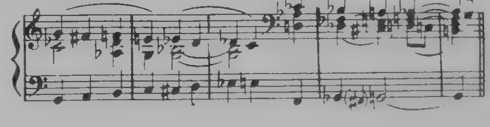
a) The "agitato" requisite to the delivery is furnished by the occupation of the left hand, to whose special practice we recommend the repeated leap of a tenth, which must not be "leaped." Whoever is unable to conquer its undeniably great difficulty in the proper tempo, ought at least to choose no more trivial and disfiguring facilitation (and such are found in various editions) than the following:

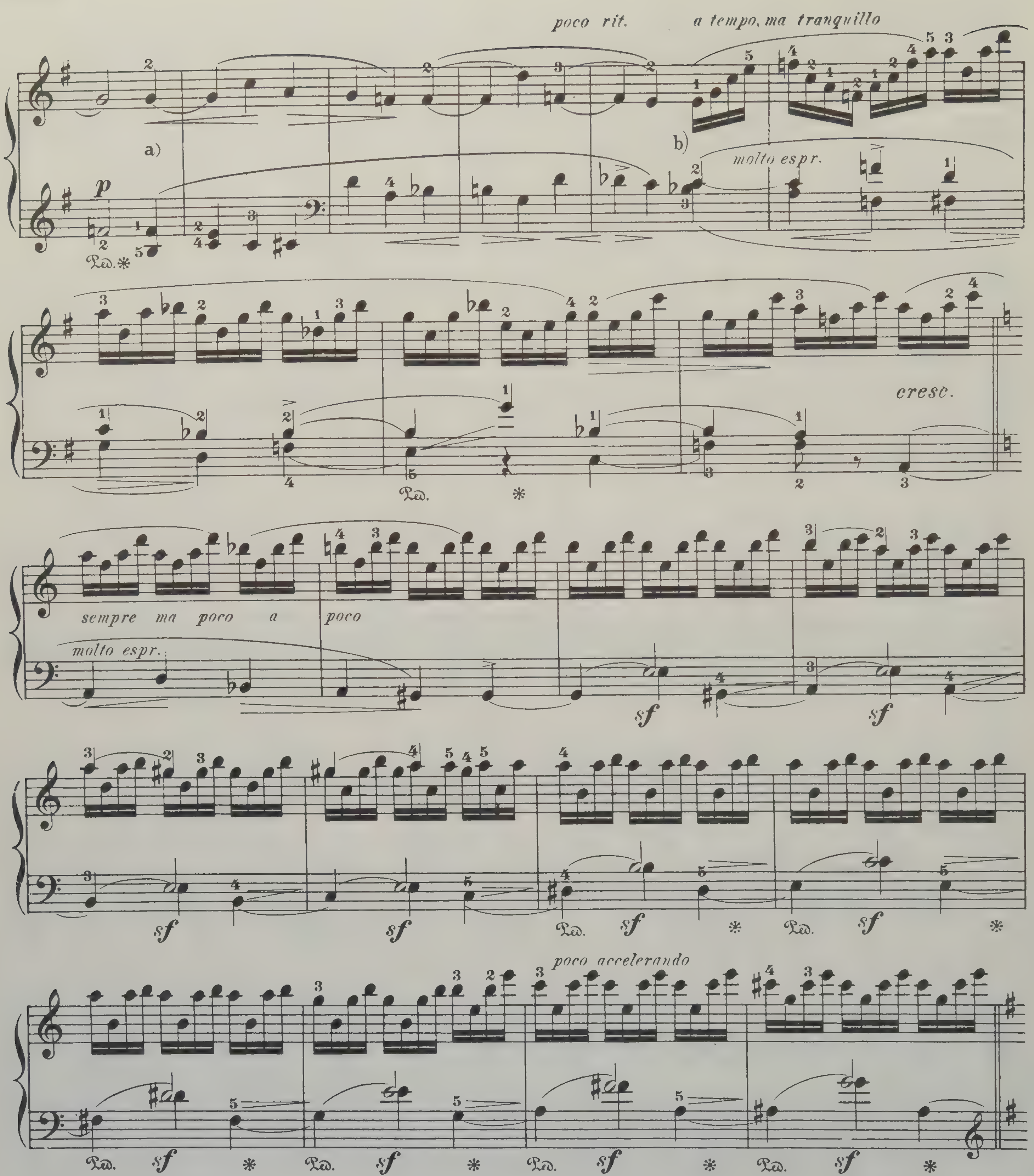
b) This short bass run should be delivered rather impetuously, and the equilibrium of the slightly disturbed rhythmic movement restored by a suitable delay on the last tone.



a) A pedantically precise distinction between the eighth-notes and quarter-notes in the *auftakt* is again urgently recommended.

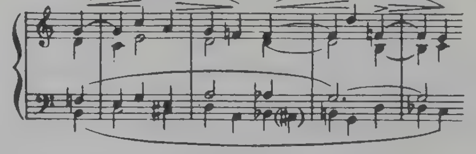
b) Players whose ear is still undeveloped and still under the spell of sensualism, usually "correct" the C on the second beat by substituting C♯. The beauty and correctness of  are among those musical niceties which are incapable of explanation in the language of reason.

c) As an aid in understanding this passage, fancy a series of chords like: 

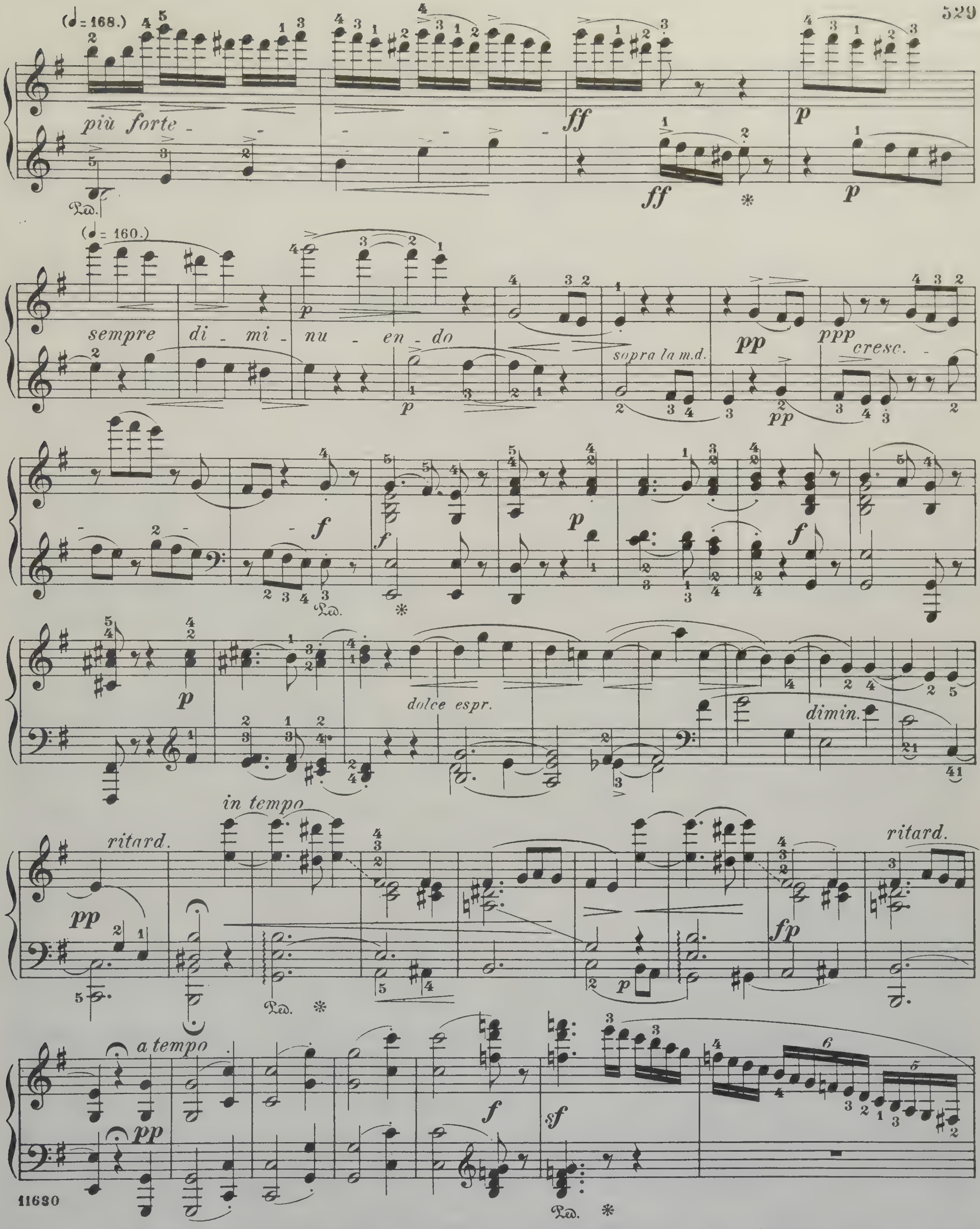


11630

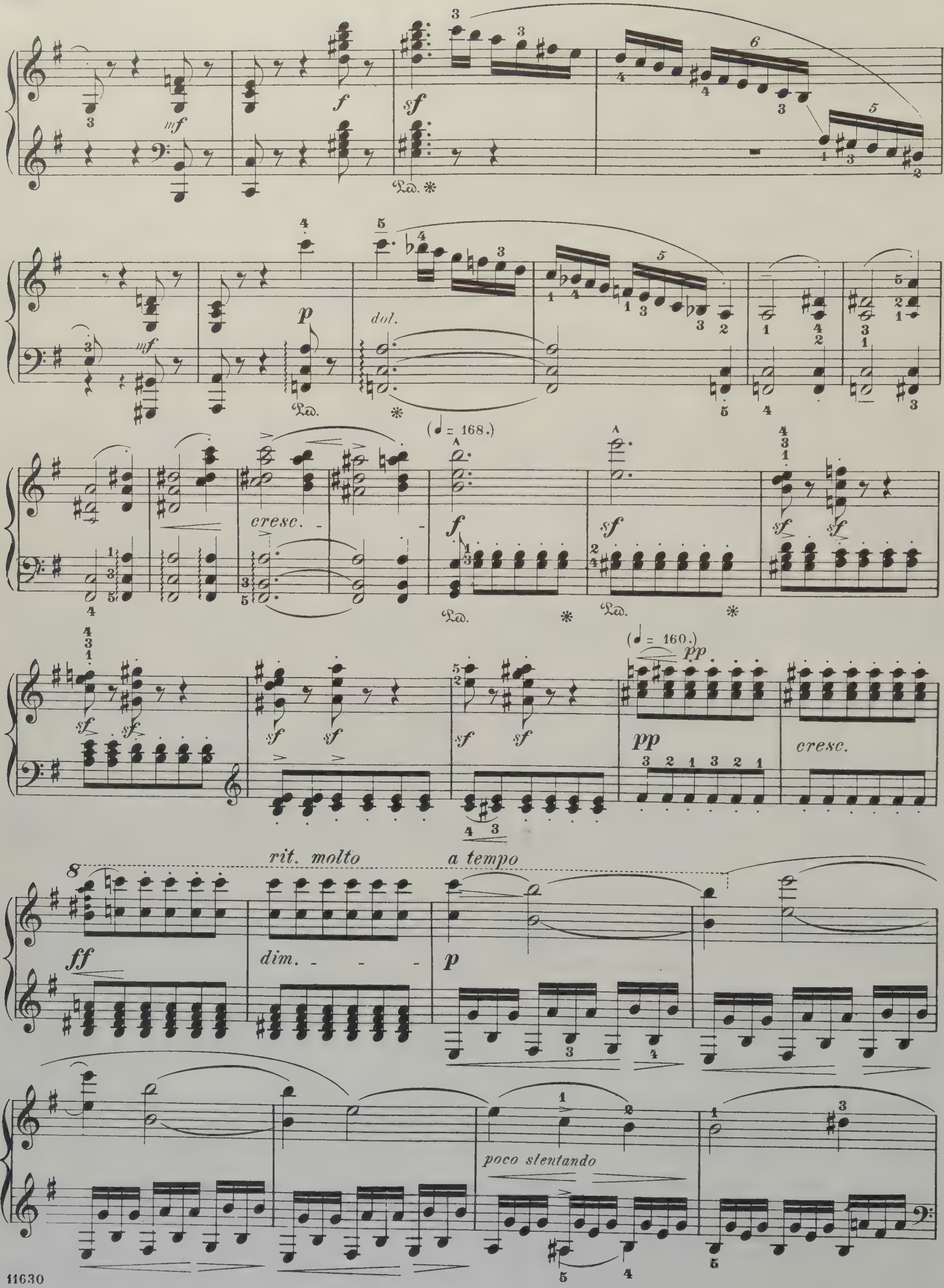
a) In order properly to feel the latent sonority of this wholly charming two-part episode, and to bring it out by an appropriate touch, (whether the retardation shall be greater or less depends on the sonority of the instrument), play it through once at first in four parts:

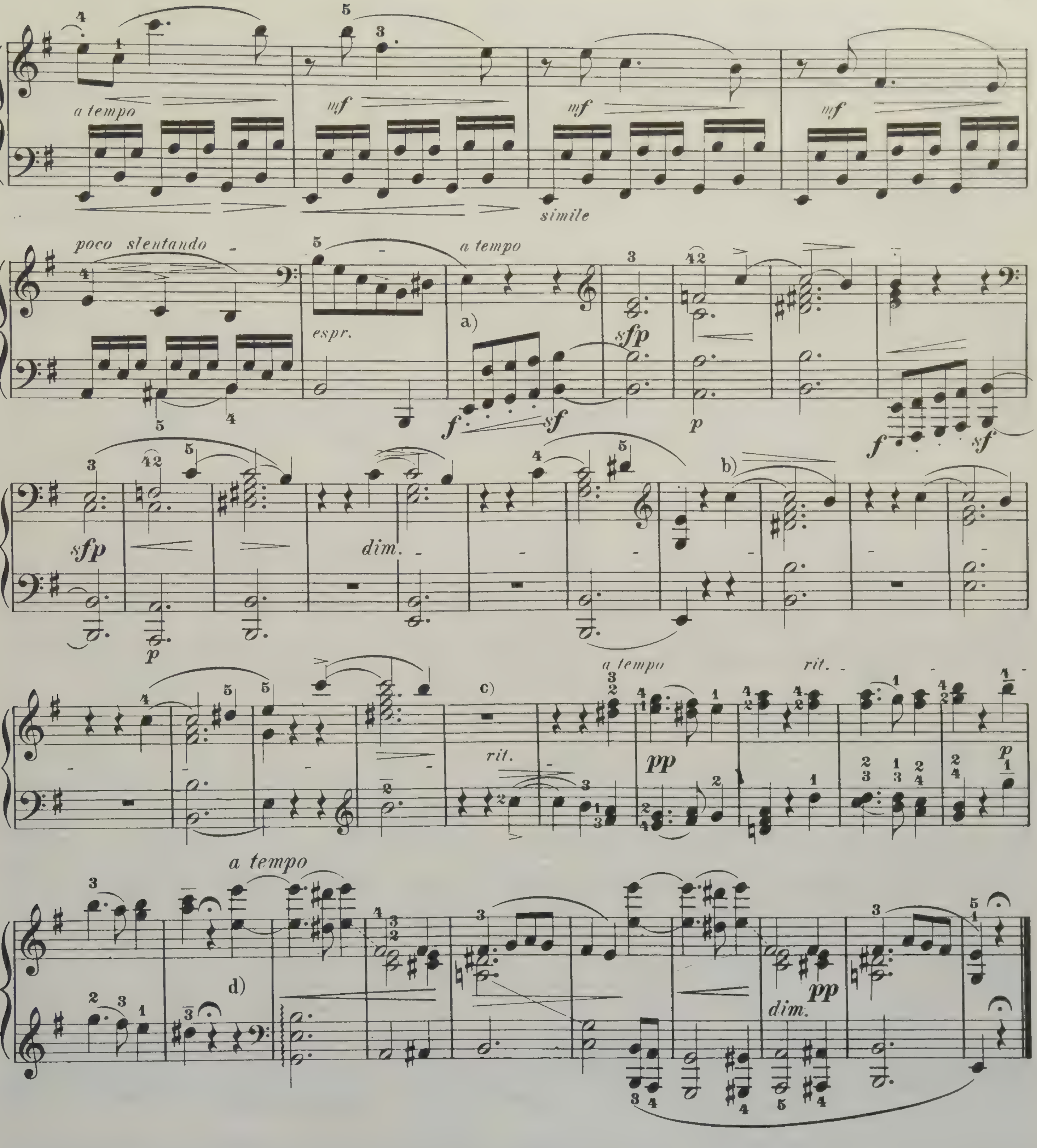


b) Here the tenor should bring out the melody with considerable prominence.



a) All fluctuations of the tempo demanded by the psychic expression are incorporated in the transition itself, its rhythmical notation being perfectly lucid. All that is needful is to play "in time" (a change at the entrance of the principal motive is inadmissible), of course after a thorough preliminary analysis of this wonderful anti-climax, which affords to the attentive observer a most instructive insight into the studio of genius— with regard, too, to the technical (thematic) work; he has only to reproduce the letter faithfully, in order to do justice to the spirit of the composer.


mf
f
sf
dol.
p
cresc.
(♩= 168.)
sf
(♩= 160.)
pp
cresc.
ff
rit. molto
dim.
a tempo
poco slentando



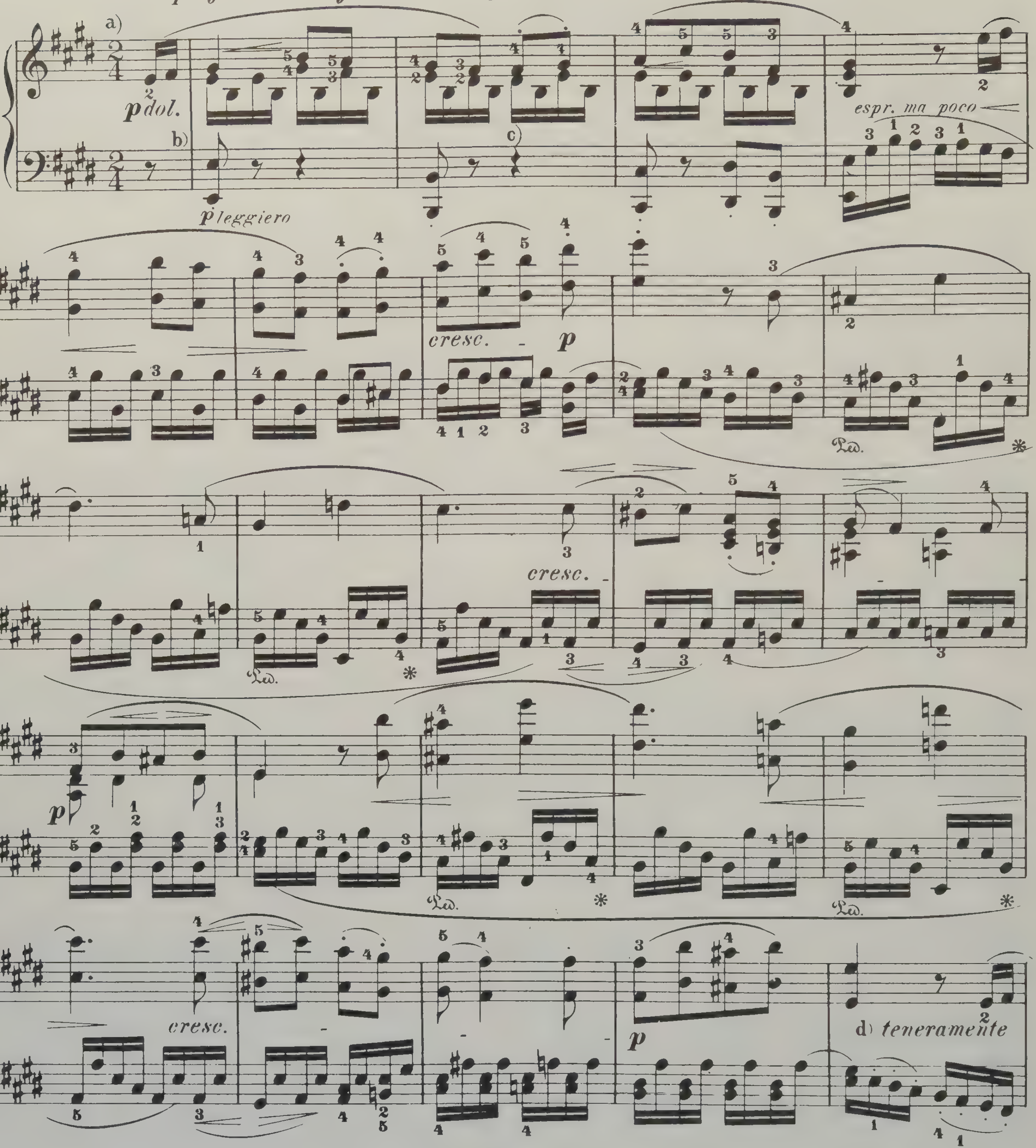
a) Compare Note a) on page 86 for the parallel passage.

b) In the opinion of the editor, who would in no way restrict individual liberty of conception, — for the psychic subjectivity of the player is, after all, the factor which lends the peculiar charm for the hearer to the performance of even a classical work — a retardation of this sigh, which is already written in *ritenuto,* is unsuitable. Not until

c) is a delaying requisite, for otherwise the thematic significance of the echo would be lost. The < > written over this C in the original cannot be executed on the pianoforte.

d) This closing refrain, or epilogue, may be played somewhat broader, as if accompanied by a deep inspiration, but in an even *ritenuto* rather than with *rubato*. The closing measures should be whispered as modestly and simply as possible, i.e.: without any unfitting pathetic delay.

Nicht zu geschwind und sehr singbar vorzutragen. (♩ = 84.)
To be played not too fast, and very singingly.

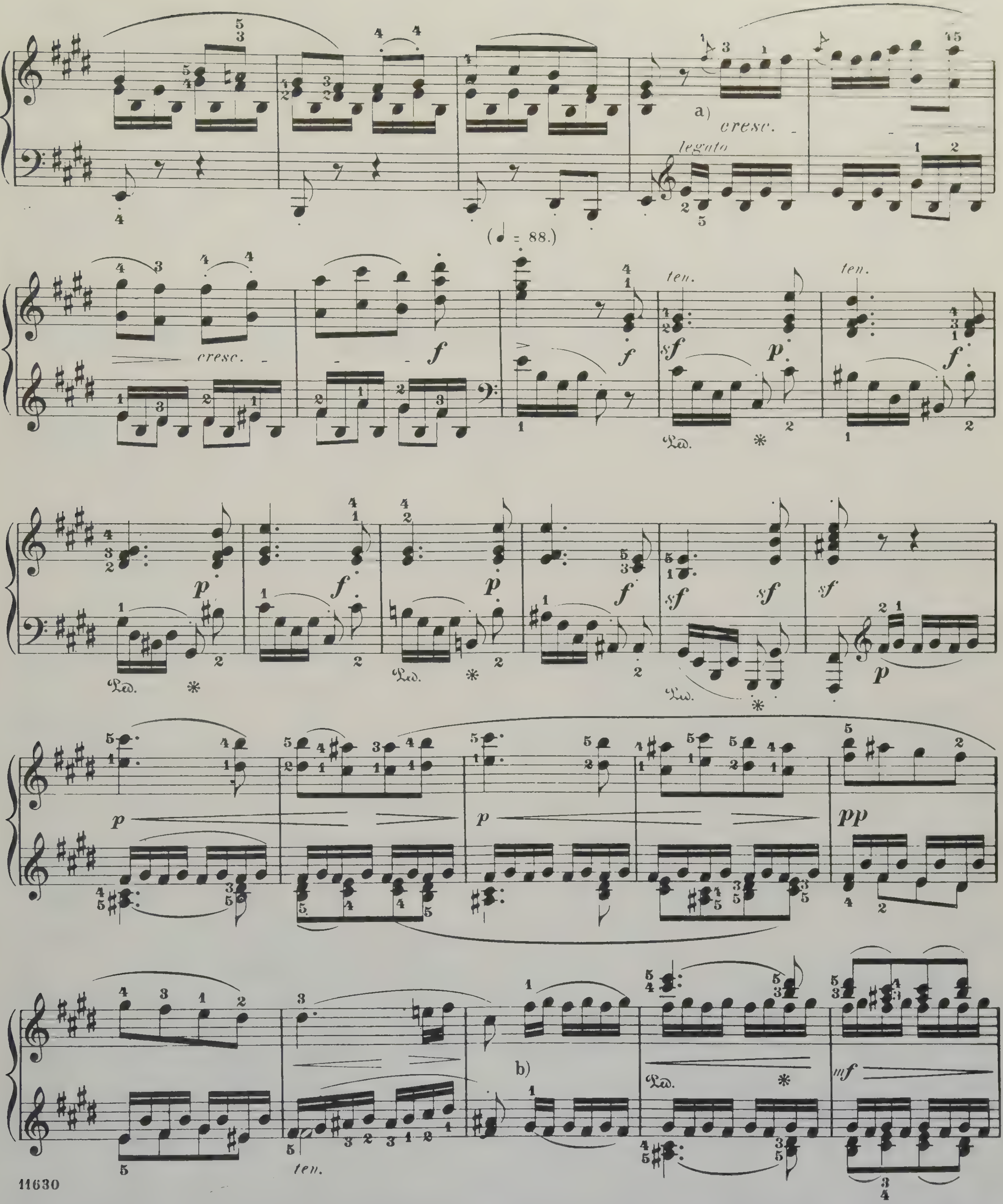


a) We must conclude, from the composer's negative indication of the tempo by "not too fast," that he had in mind the rondo-players of his period, and therefore did not apprehend that the tempo would be taken too slowly. Our modern dilettanti, who revel in so many lamentable "Romances sans paroles," must be cautioned on the contrary against the other no less untasteful extreme of an extravagant dragging of the movement.

b) The left hand should play the bass notes both lightly and distinctly, "quasi pizzicato."

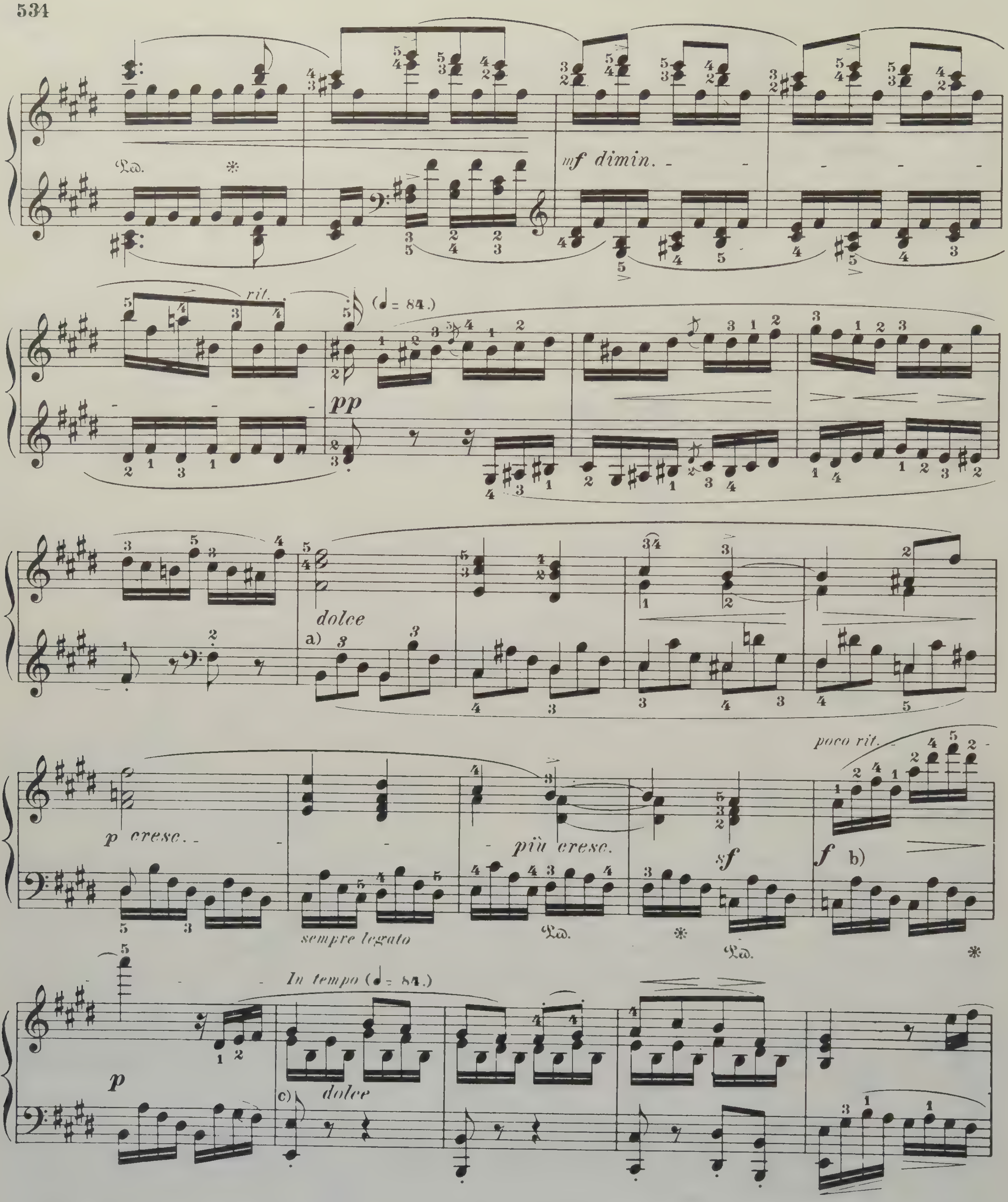
c) Notice from the very beginning the contrast between the portamento notes ⁀. and the legato of the rest. Our fingering always takes these distinctions in the touch into consideration. Of the abrupt "pianos," which are vital requirements here, our edition has frequently had occasion to speak.

d) A trifling delay in this measure will not only serve the better to prepare the entrance of the principal theme, but will likewise more gracefully display the contrast in the touch of the two hands (the left must play very "transparently.")



a) The execution of the short appoggiaturas differs from that of the long ones only in the time-value allowed to these graces: but not:

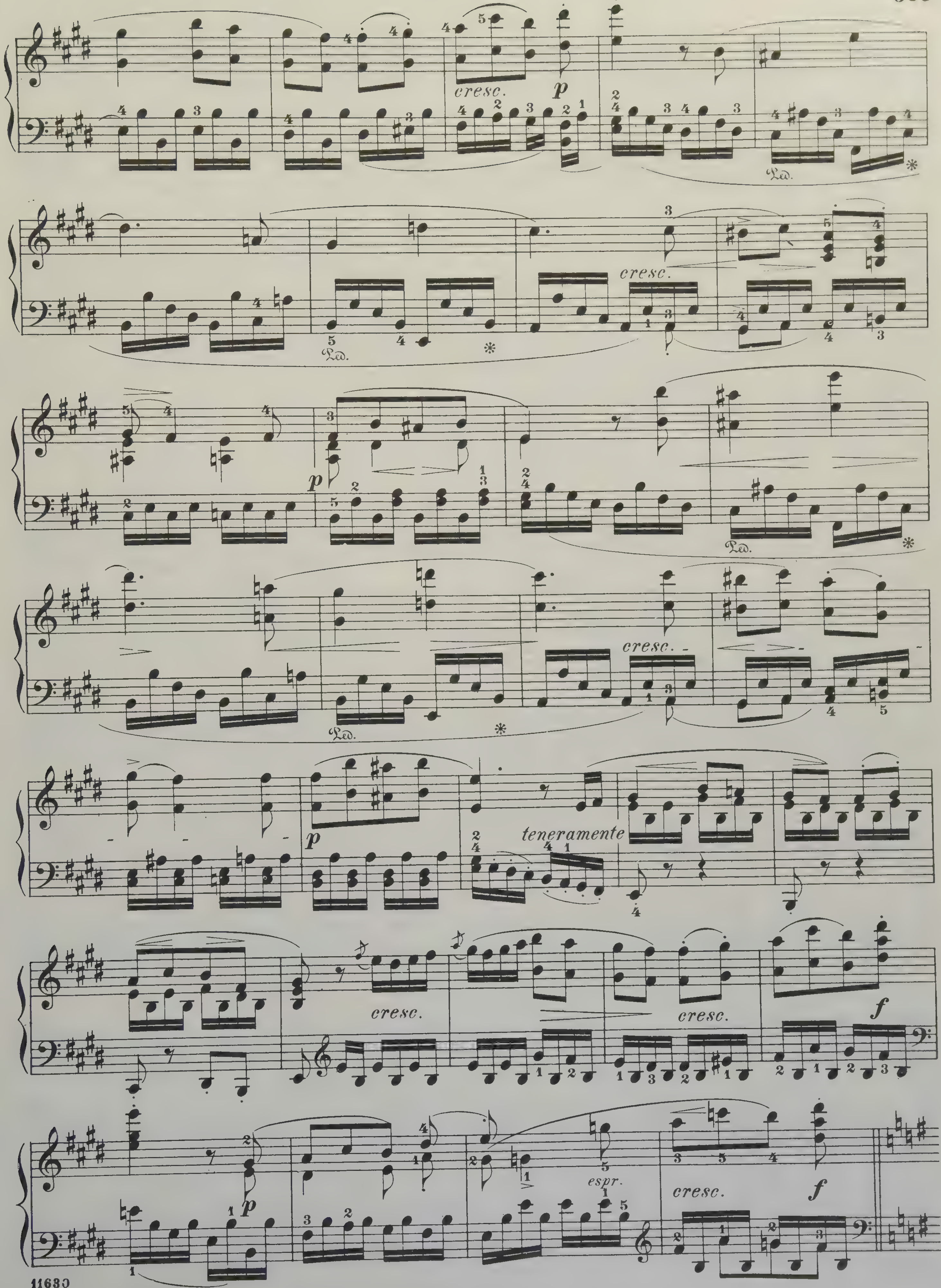
b) This apparently cacophonous passage can be made to sound very well if the player does not approach it too timidly, but (tc quote F. Wieck) "takes hold of the keys with a hearty zest."

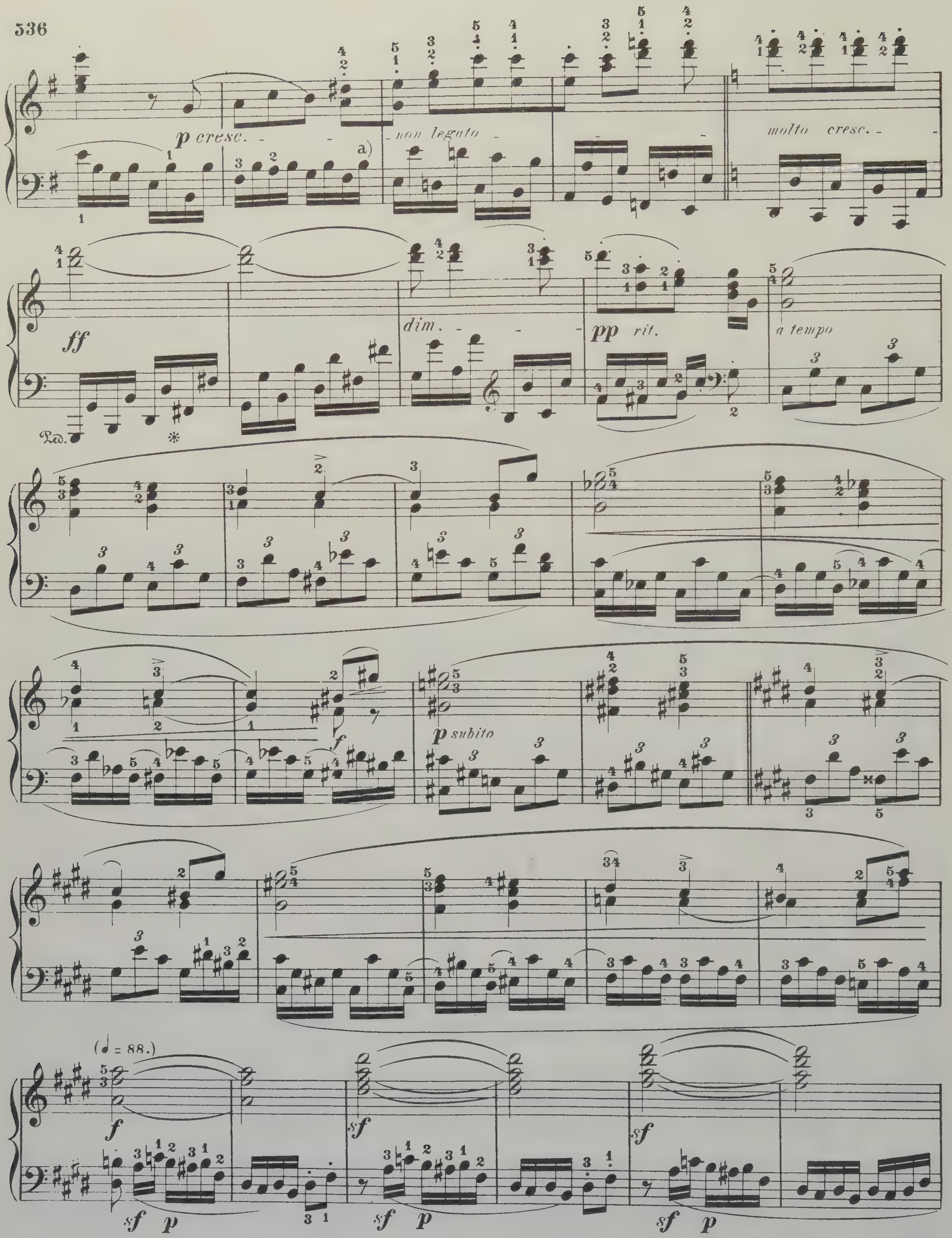


a) Do not yield to the temptation to haste furnished by the accompaniment, but continue counting the quarter-notes. The effect of this passage should be one of tranquilization.

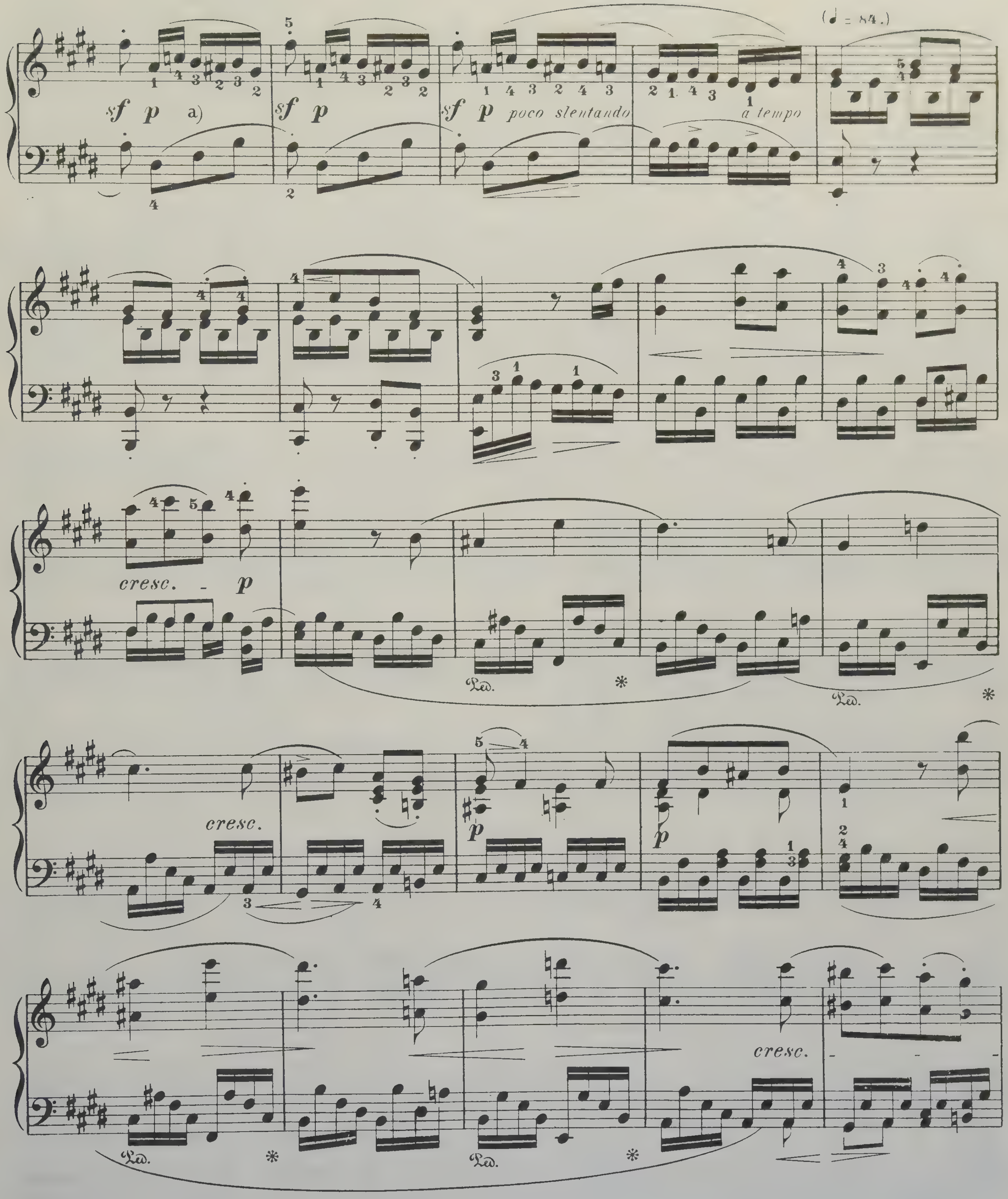
b) With any other fingering (e. g.: passing under the thumb on a?) it is impossible to play this passage smoothly and connectedly.

c) We consider the striving after different effects of shading each time that the principal theme returns (and it returns often, it is true _ but when both divisions of a Mozart sonata, for instance, are repeated, who would say that a change is necessary?), as a demand, which is justifiable only in the case of ingenious plays on tone, but not in a poem like this.

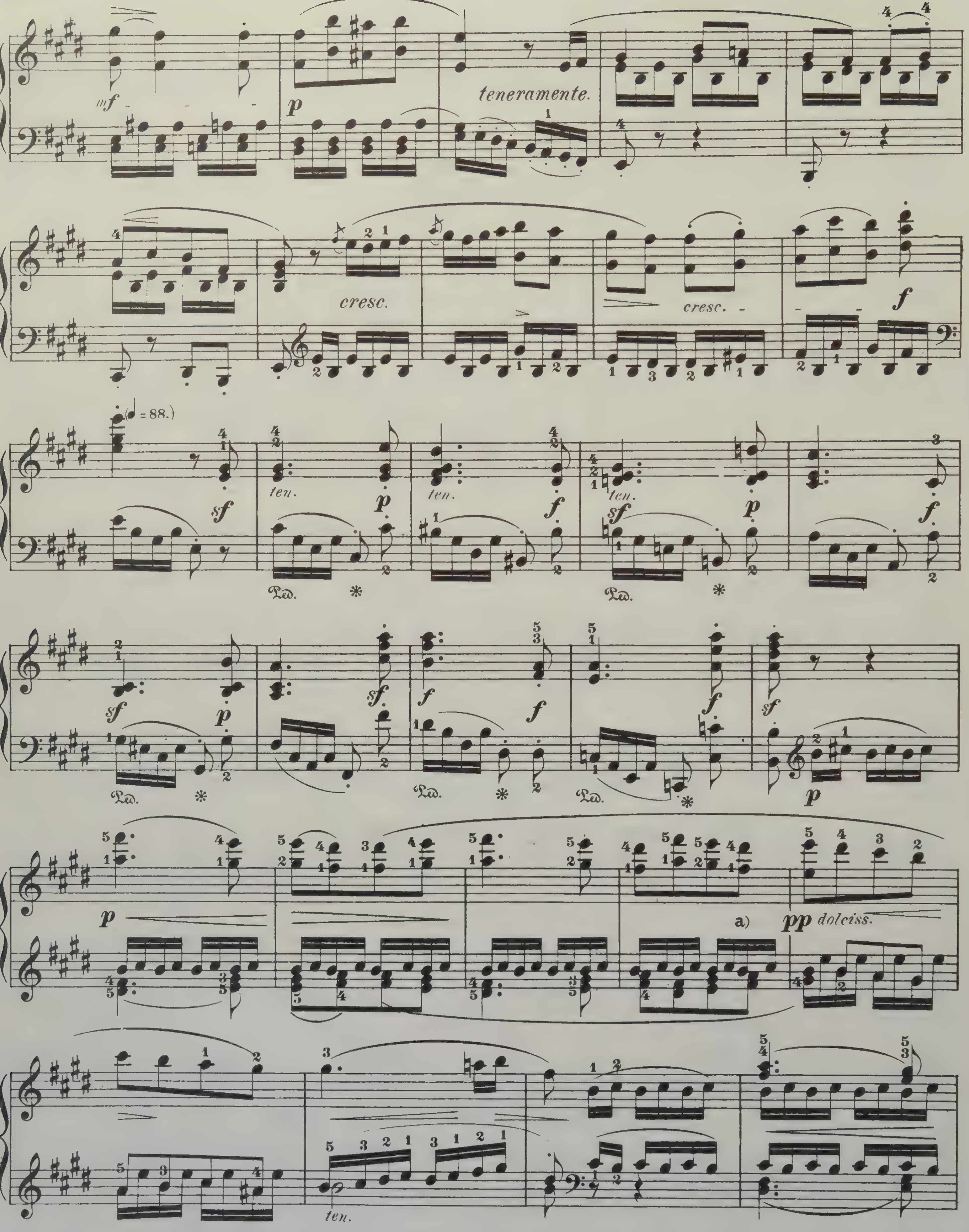

cresc.
p
cresc.
p
cresc.
cresc.
teneramente
cresc.
cresc.
f
espr.
cresc.
f



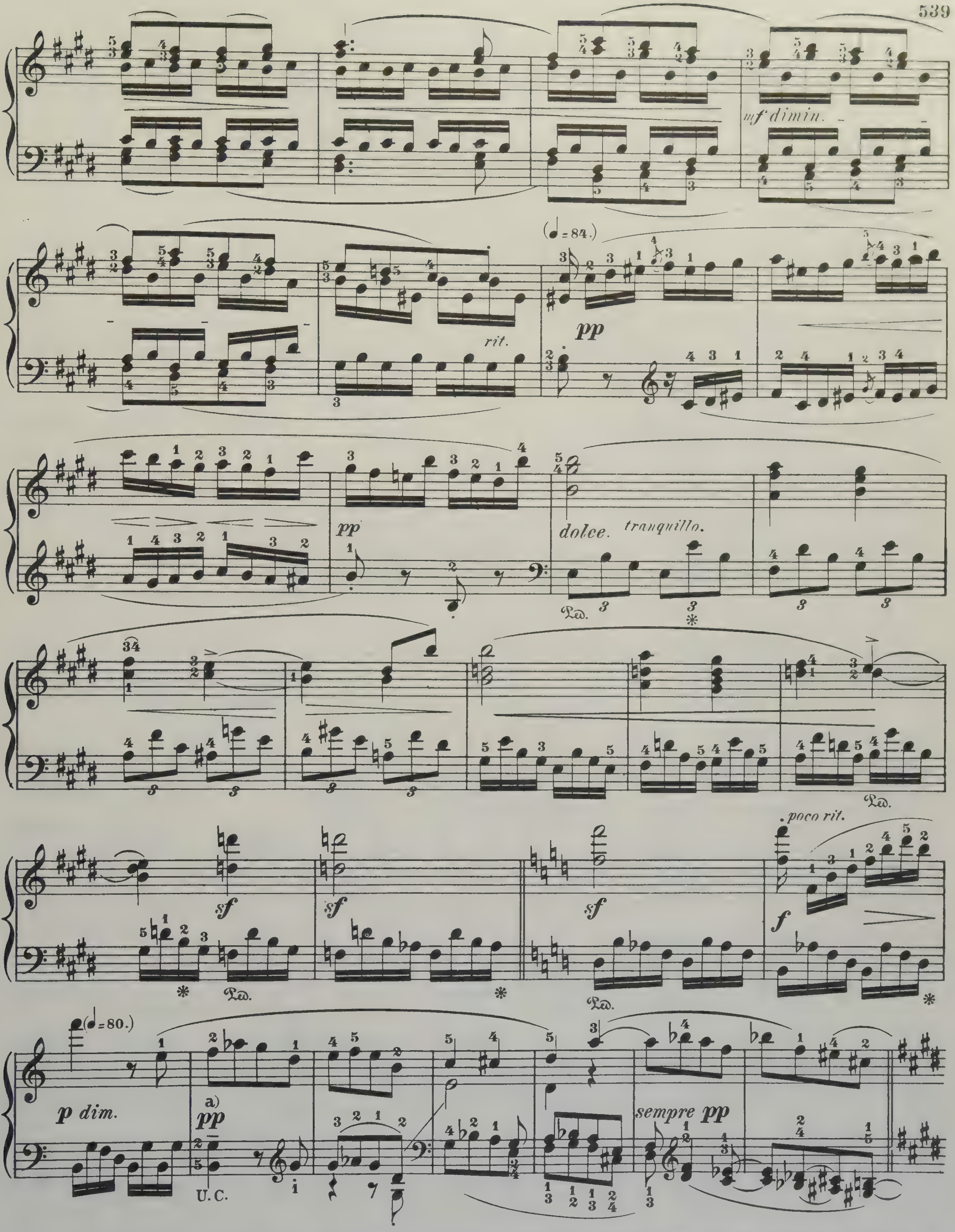
a) It is a mistake to suppose that the *crescendo* accompanying this transition to C requires an accelerated movement; this would produce no effect except one of unintelligible unrest. The passage ought, above all, to sound energetic — an effect most surely attained by a firm, even execution of the successive **broken** octaves in the left hand.



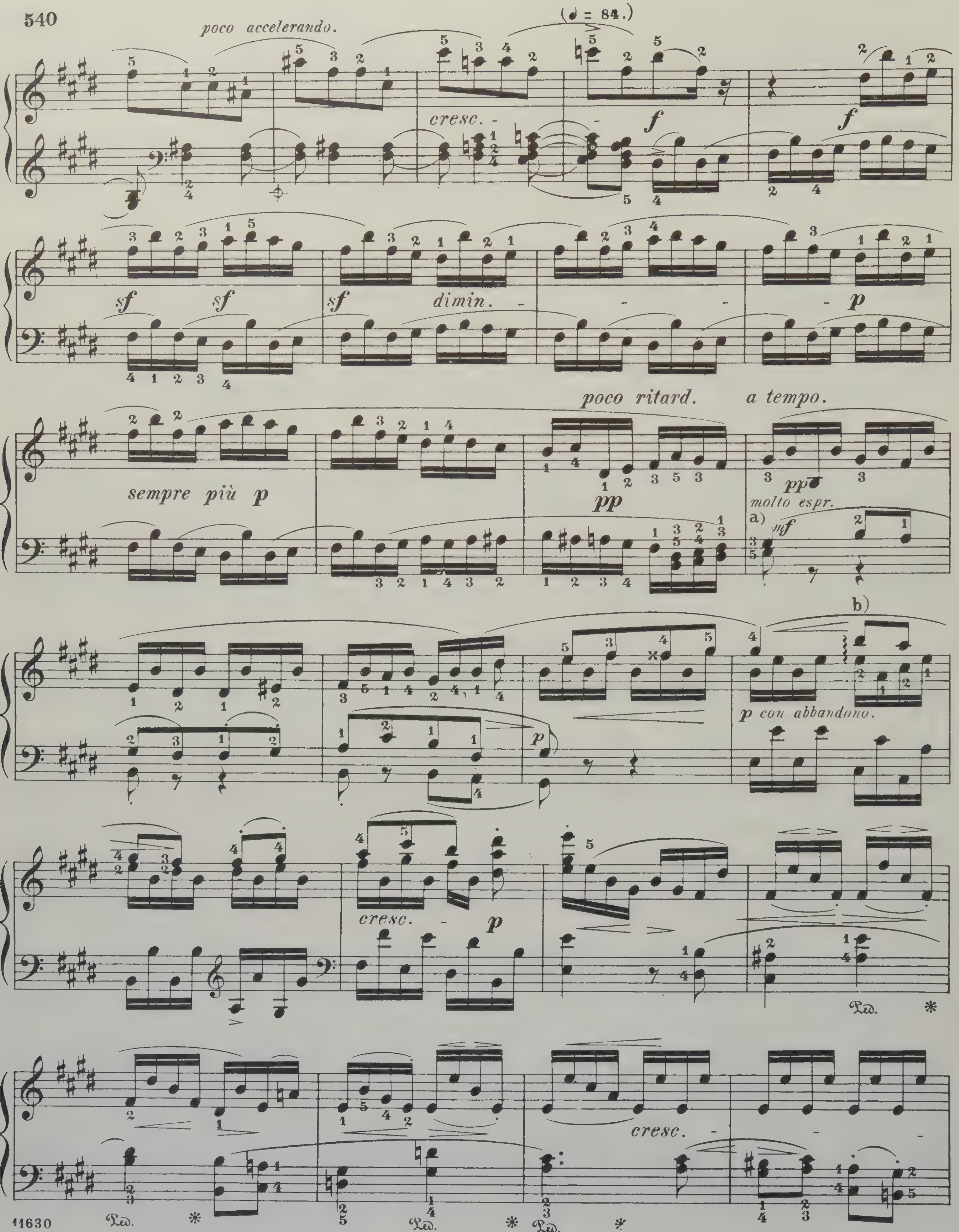
a) This passage becomes ill-sounding and grotesque only through incorrect execution. Altogether refrain from a *crescendo* in the six 16th-notes, do not bind the last G♯ to the higher seventh F♯ (which one might imagine as belonging to an "orchestral part" left over from the preceding full chords and not yet set at rest), and no further occasion will remain for making the absurd "correction" G♯ instead of F♯, as has been the wont of French and Belgian musicians.



a) The Complete Edition of Härtel copies, like all the earlier ones except that by Liszt (Wolfenbüttel), the manifest misprint or slip of the pen instead of , as it ought to read.

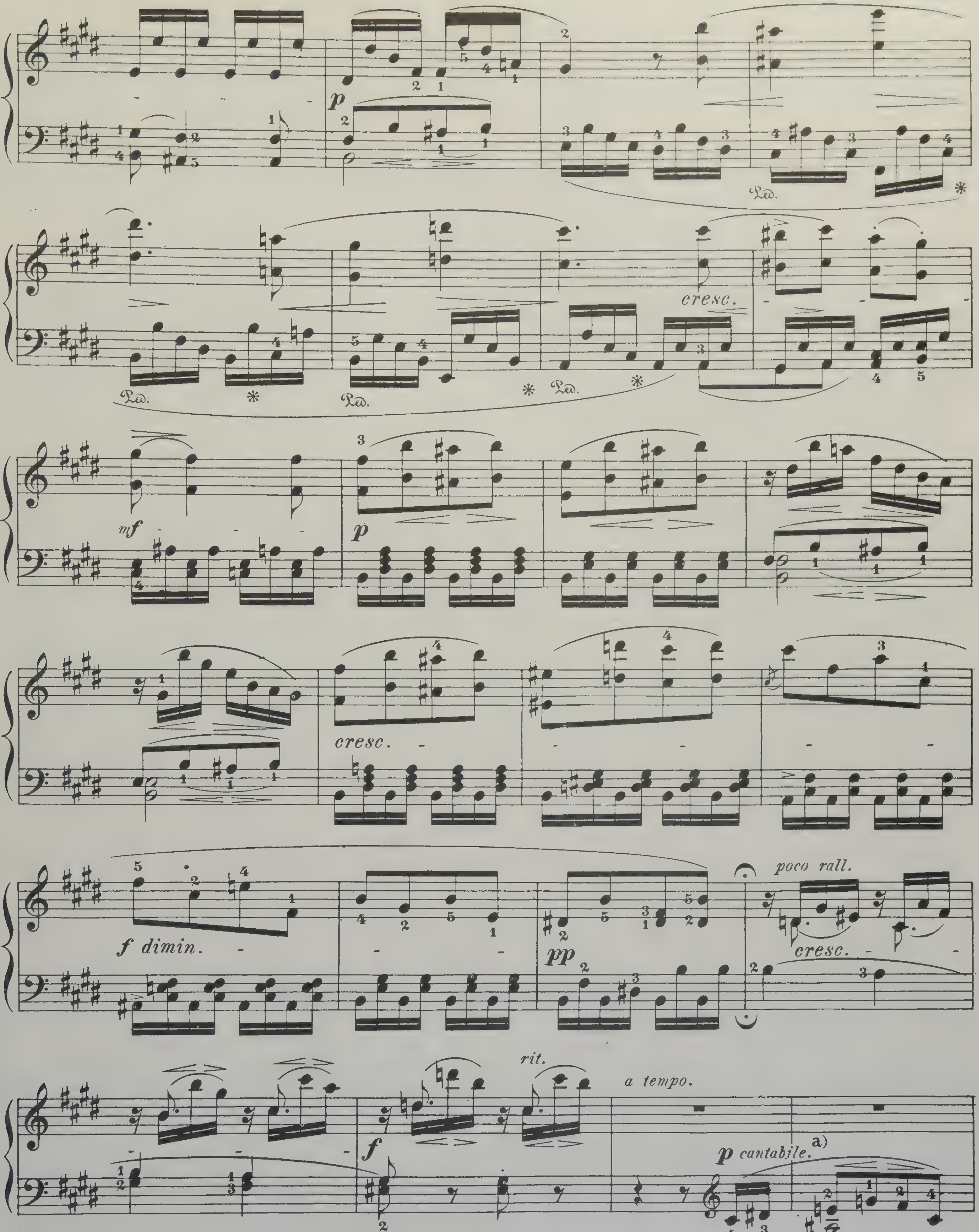


a) The ethereal delicacy which the performance of this episode requires, can be taught only by living example. Herein the "last" Beethoven is already manifested. A "*pp*" wholly wanting in shading is not advisable, because the thematic reference (meas. 3 from beginning) would then escape the hearer.

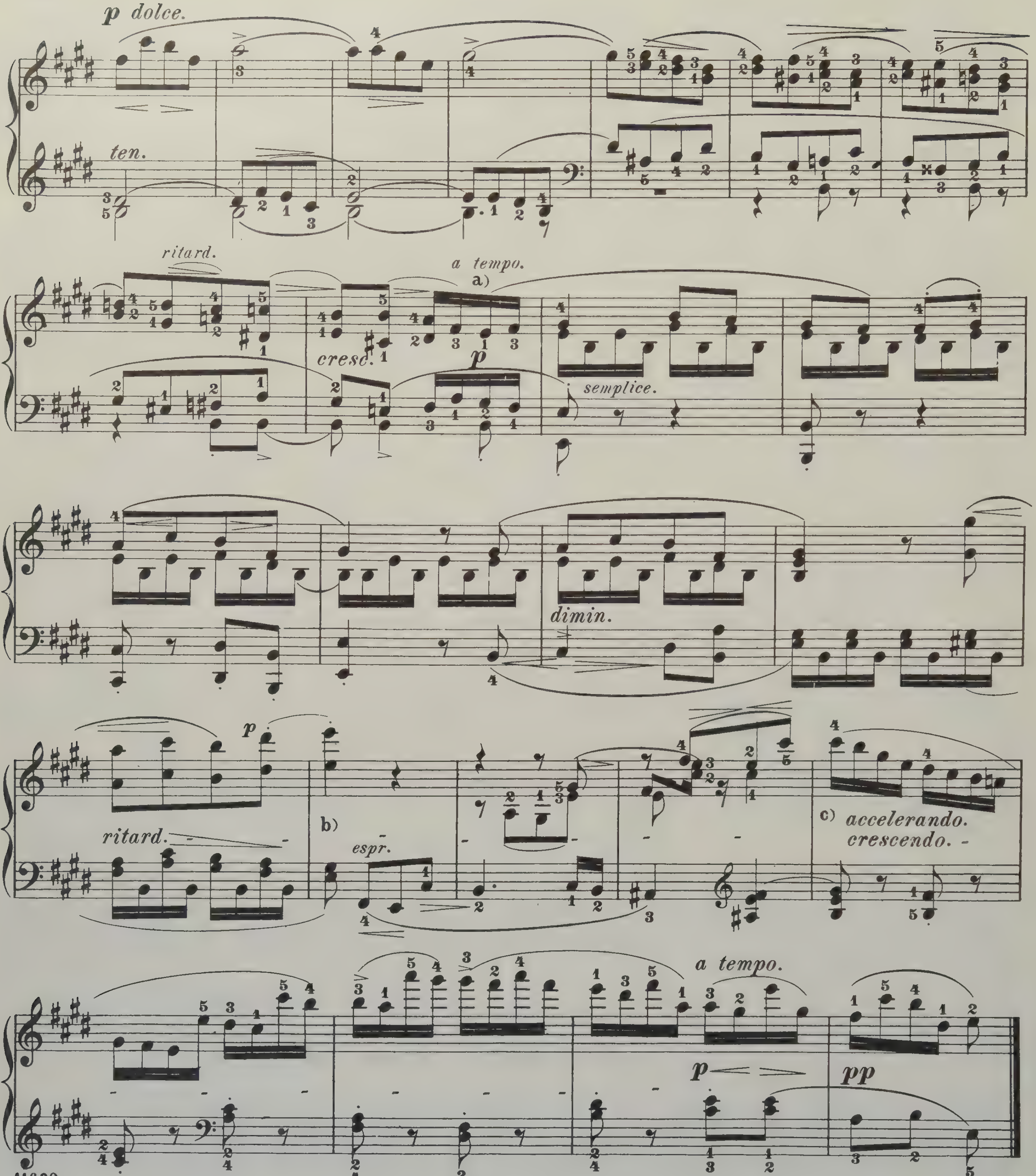


a) The tenor part bearing the melody must be strongly emphasized, and as a *forte* would be unsuitable, the accompaniment (both bass and soprano) is to be played very softly and transparently.

b) Even in the performance of classic works an arpeggio of isolated and consequently empty-sounding intervals (e.g.: the fourth and fifth) is necessary in exceptional cases.



a) A correct smooth, and flowing execution of the following organ-point is attainable only in connection with a thorough analysis of the melodic work. The motive is from meas. 3 of the principal theme. Special attention should be paid to the genuine Beethovenish abbreviation in measures 9 and 10, where the Editor considered it best to insert a *ritardando,* to make it plain to the listener.



a) The last appearance of the theme would be apt to sound lame if — in contrast to its earlier entrances — the two notes in the *auftakt* were not already played *a tempo*.

b) This Coda is much harder to play than it looks. The main condition for the mastery of such not immediately obvious difficulties is, to recognize them. The motive itself is not new; it is derived from the second part of the theme:

c) In the Editor's opinion, this *accelerando* is equivalent to an inversion of the foregoing *ritardando*, — the restoration of the *tempo primo* after the languishing delays. The "a tempo" in the last measure but one thus merely **represents the now finished result of the "accelerando."**

To the Freiin
DOROTHEA ERTMANN.

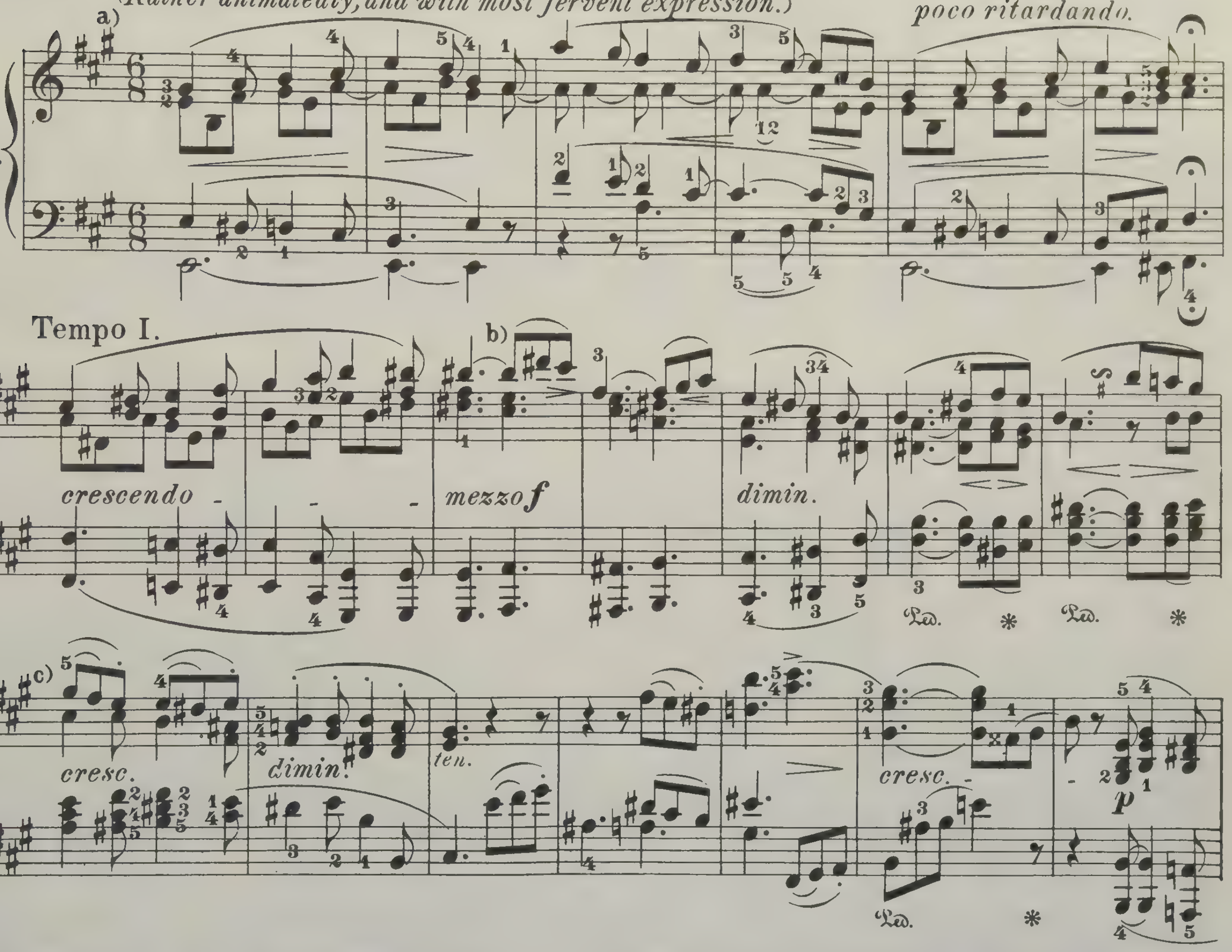
SONATA.

Op. 101.

Allegretto, ma non troppo. (♩. = 69 - 76.)
Etwas lebhaft und mit der innigsten Empfindung.
(Rather animatedly, and with most fervent expression.)

L. van BEETHOVEN.

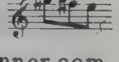
28.

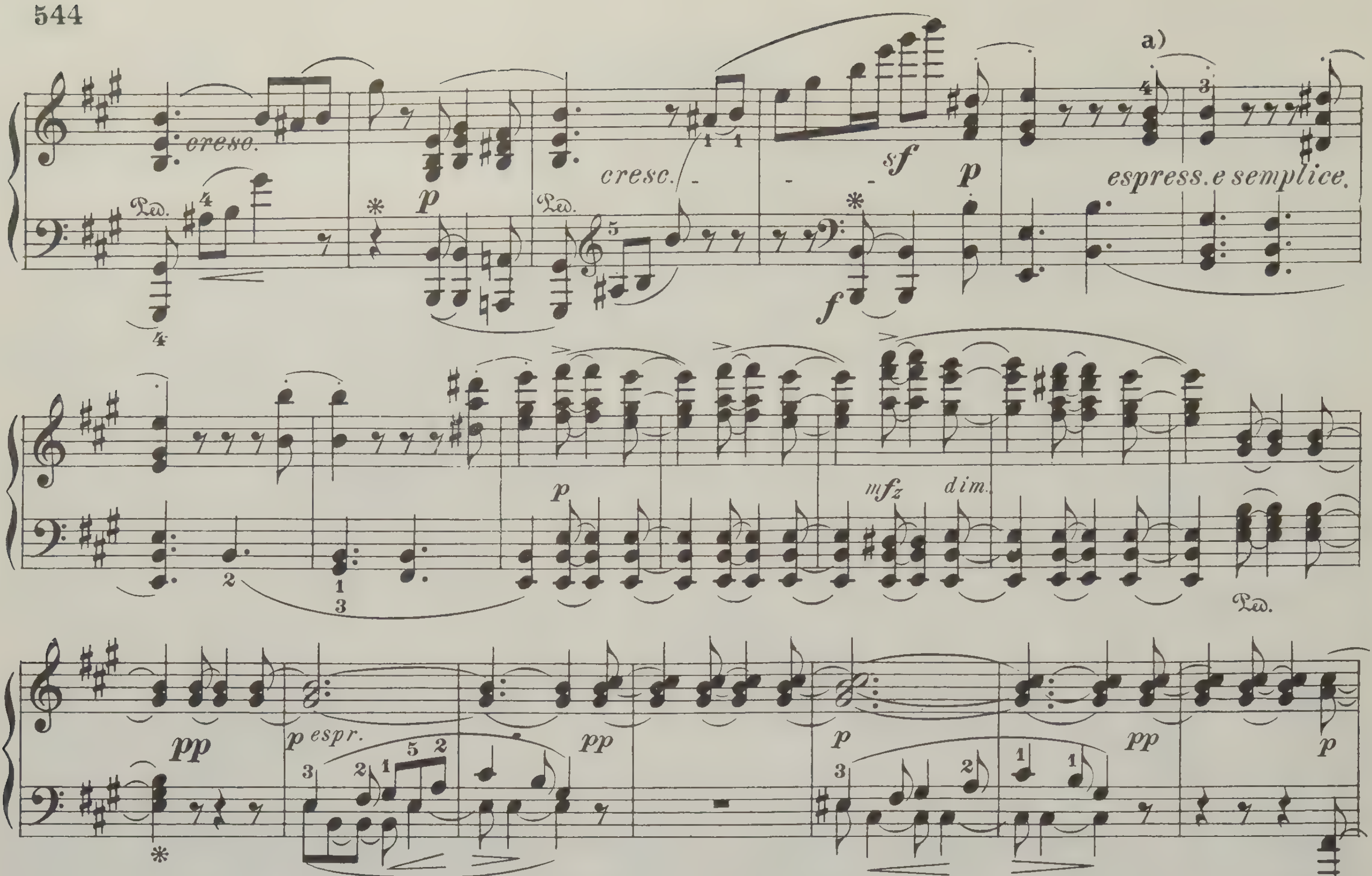


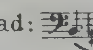
a) Concerning the dual tempo-marks in German and Italian, compare the Author's procedure in Op. 81 and 90. In Op. 106 he returns to the exclusive employment of the Italian — we might say "international" — terminology, probably because of the experience, that by endeavoring to make his directions more intelligible they had become less so. Just in the case of this piece, the Editor finds this pleonasm anything but superfluous; the German and Italian directions are mutually explanatory, and aid the thoughtful player to hit the true mean, he being equally preserved by them from the extremes of eager haste and sentimental delay. Our metronomic mark 69-76 is made so elastic for the reason that the capacity of the given instrument to produce a sustained, singing tone must always be taken into consideration when an exact tempo-mark is set.

Permit us to present an example (in justification of our view on the relativity of the tempo): The Fifth Symphony, played by fewer instrumentalists in a smaller hall, requires a quicker movement than at a musical festival in a large hall and with a large orchestra.

b) Execute thus: because with the *legato* in the soprano only one of the harmonic *ripieno* parts can be held down, and the fifth deserves the preference.

c) The employment of doubled slurs may confuse some readers; it is to be explained simply thus:  means that G♯ - F♯ are to be played in an ordinary *legato,* and F♯ - E in the less connected manner commonly termed *portamento* and designated by dots under a slur. But the following mode of notation might also be chosen: though it could likewise be misunderstood, whereas the original mode, derived from that for bowed instruments, is familiar to all violinists.

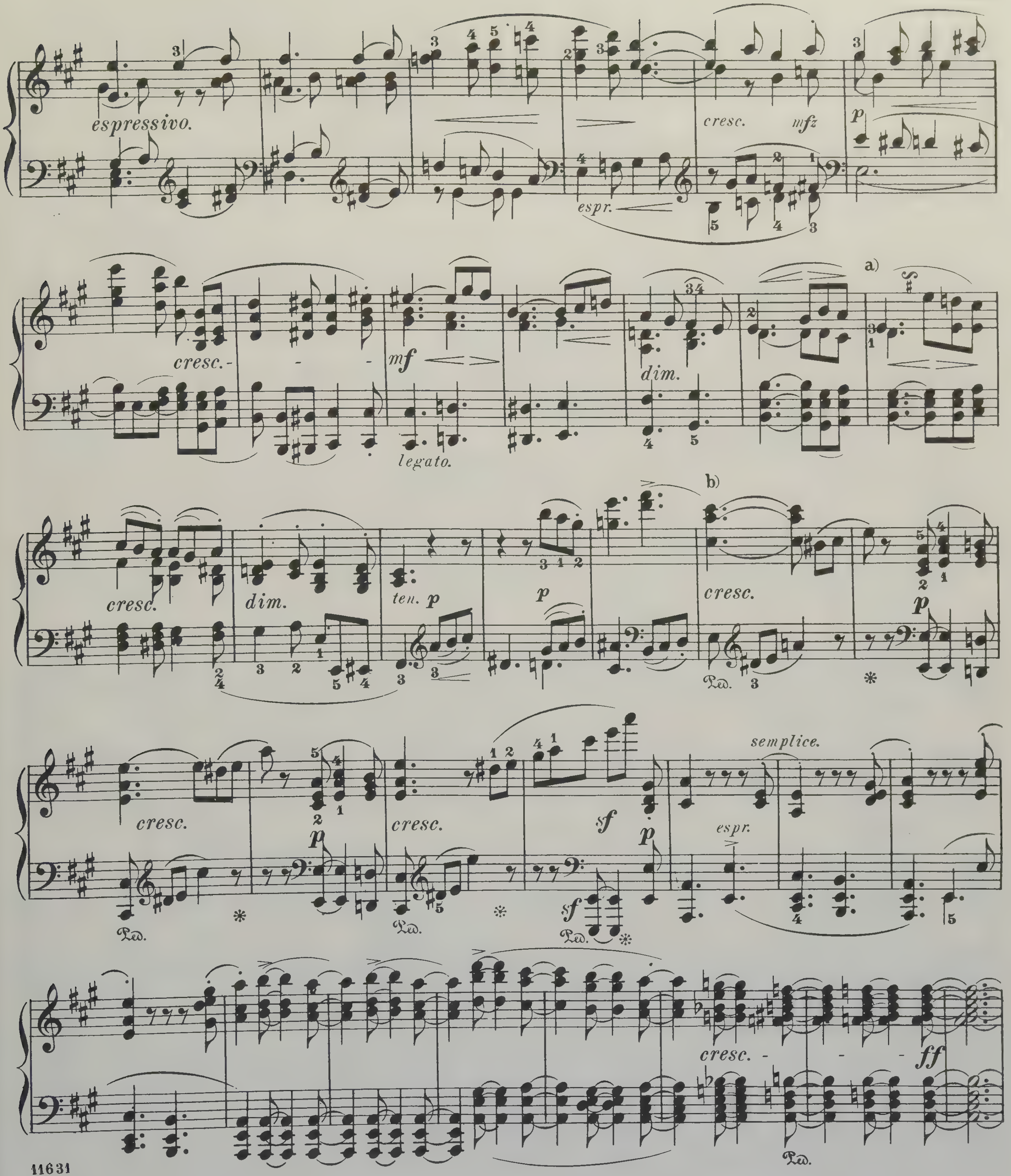


a) "Espressivo" applies to the bass with the melody; "semplice", to the accompanying higher parts. In the phrasing of the former the original shows an evident error, for the melody should read:  and not:

Such quid pro quo's in the phrasing are capable, as experience teaches, of spoiling the effect of an entire piece; and it is incredible how little conscientious care pianists and orchestra-conductors in Germany bestow on such refinements of a correct execution. Members of the string- and wind-bands, not being required to think and feel polyphonically, are seldomer guilty of such lapses.

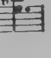
b) A trifling acceleration of the tempo, to which the thematic work in the diminution of the motive almost irresistibly leads, would also seem appropriate in case the player has delayed the preceding in dreamy musical revelry.

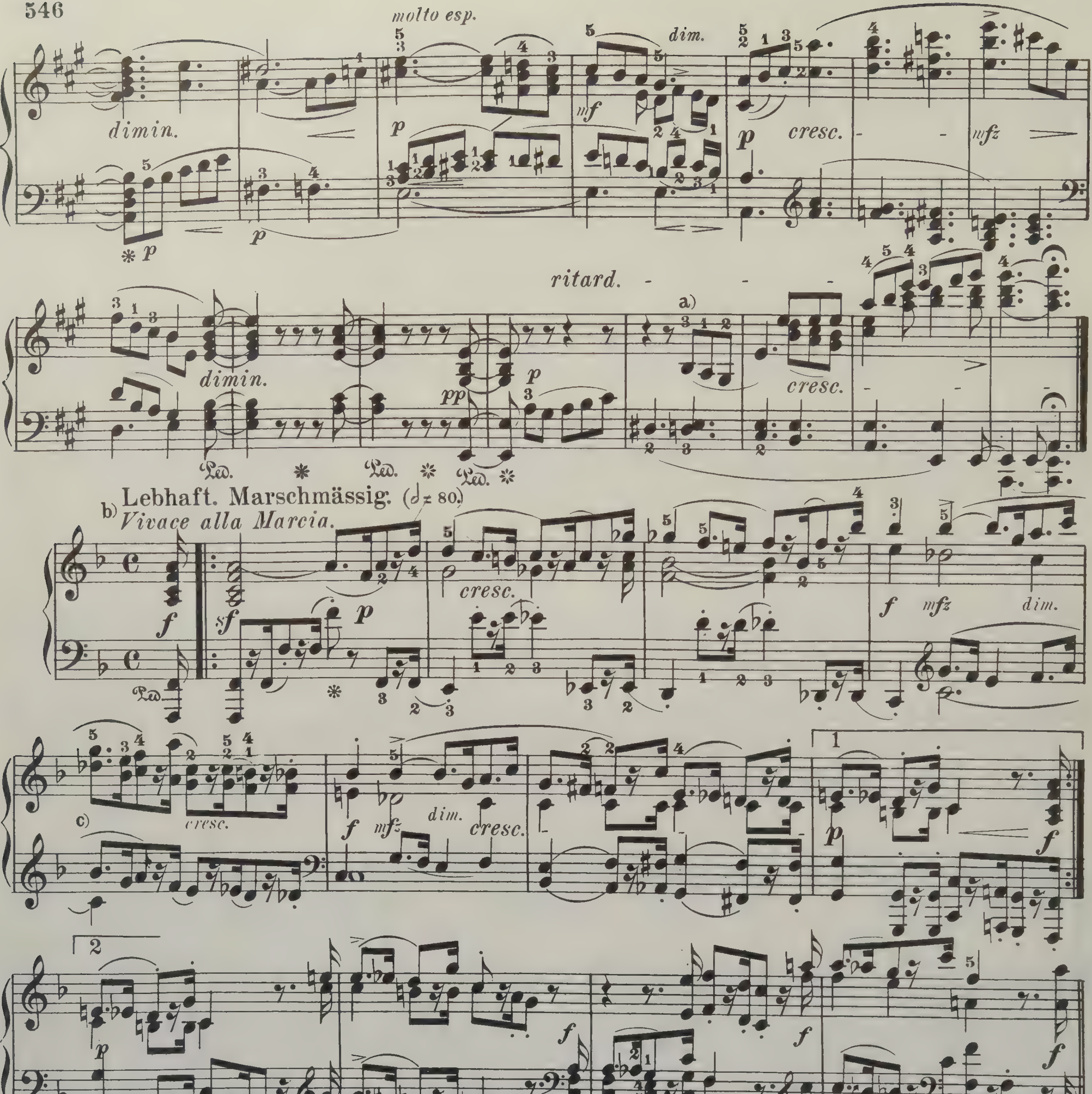
c) Prolong the hold through $1\frac{1}{2}$ or even $2\frac{1}{2}$ measures. The law of the regular continuous rhythmic pulsation must be observed, in one and the same composition, under all circumstances. The hearer should not remain for an instant in doubt, after the hold, as to the position of arsis and thesis.



11631

a) The player of refinement will notice that the turn, if executed thus: sounds heavy, and thus: too vehement; and will therefore substitute for the 3-part rhythm in the first half of the measure a two-part rhythm: ; of course without abbreviating the measure.

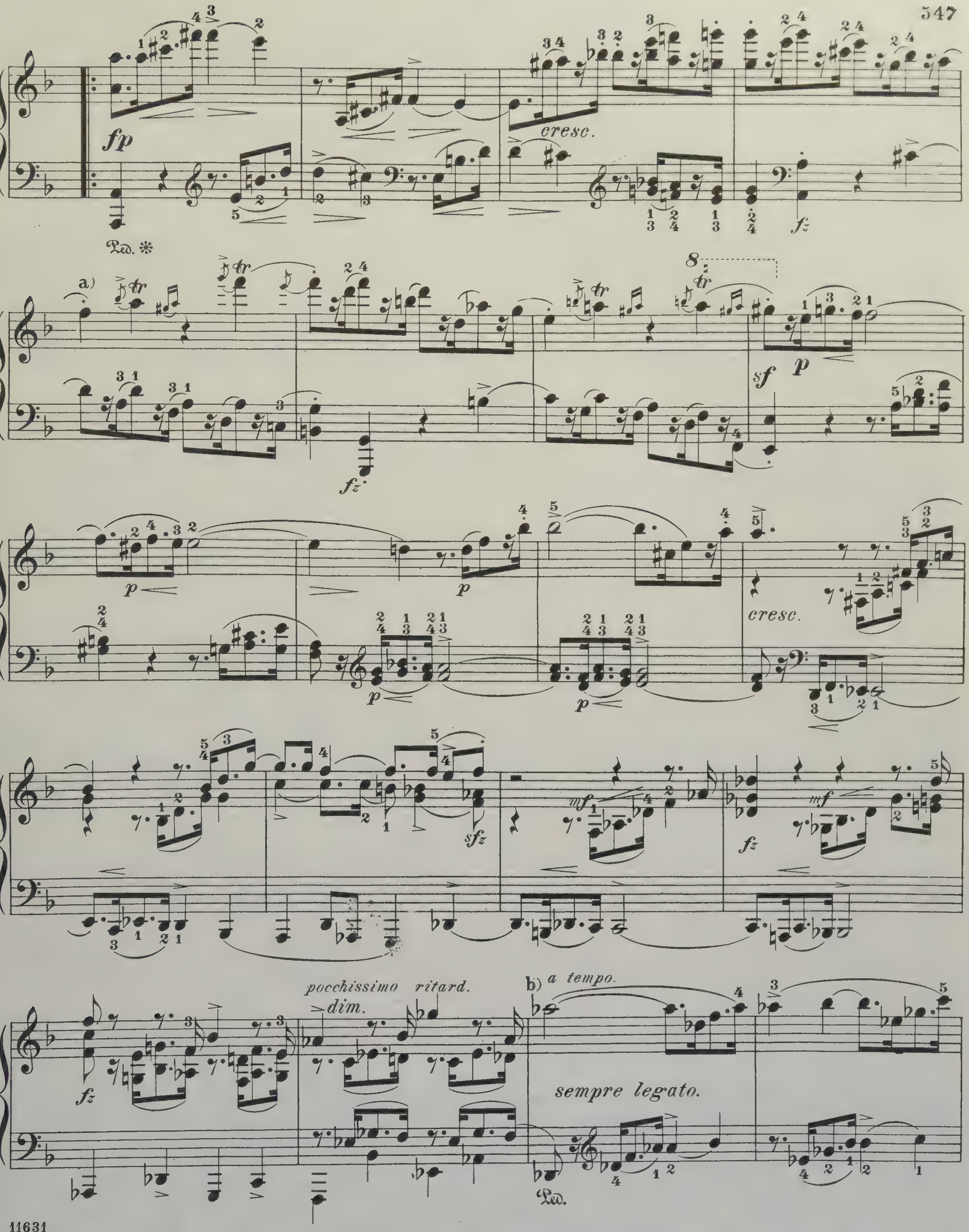
b) The earlier editions have where the step of the soprano (compare the analogous passage, meas. 18–19) remains correct; the new Härtel Edition has the (to us) incomprehensible correction: 



a) In connecting the G♯ to the sixth E, take care not to produce the illusion of a C♯-minor triad. The next chord is still the A-major chord of the sixth, even though lacking the sixth, the absence of which produces an effect of mysterious charm. In executing the last measure but one, again supply the double slurs discussed in Note c), Page 543, whose significance is here rendered plain by the technical necessity, though their notation was omitted in the original over the numerous leger-lines (for the sake of convenience).

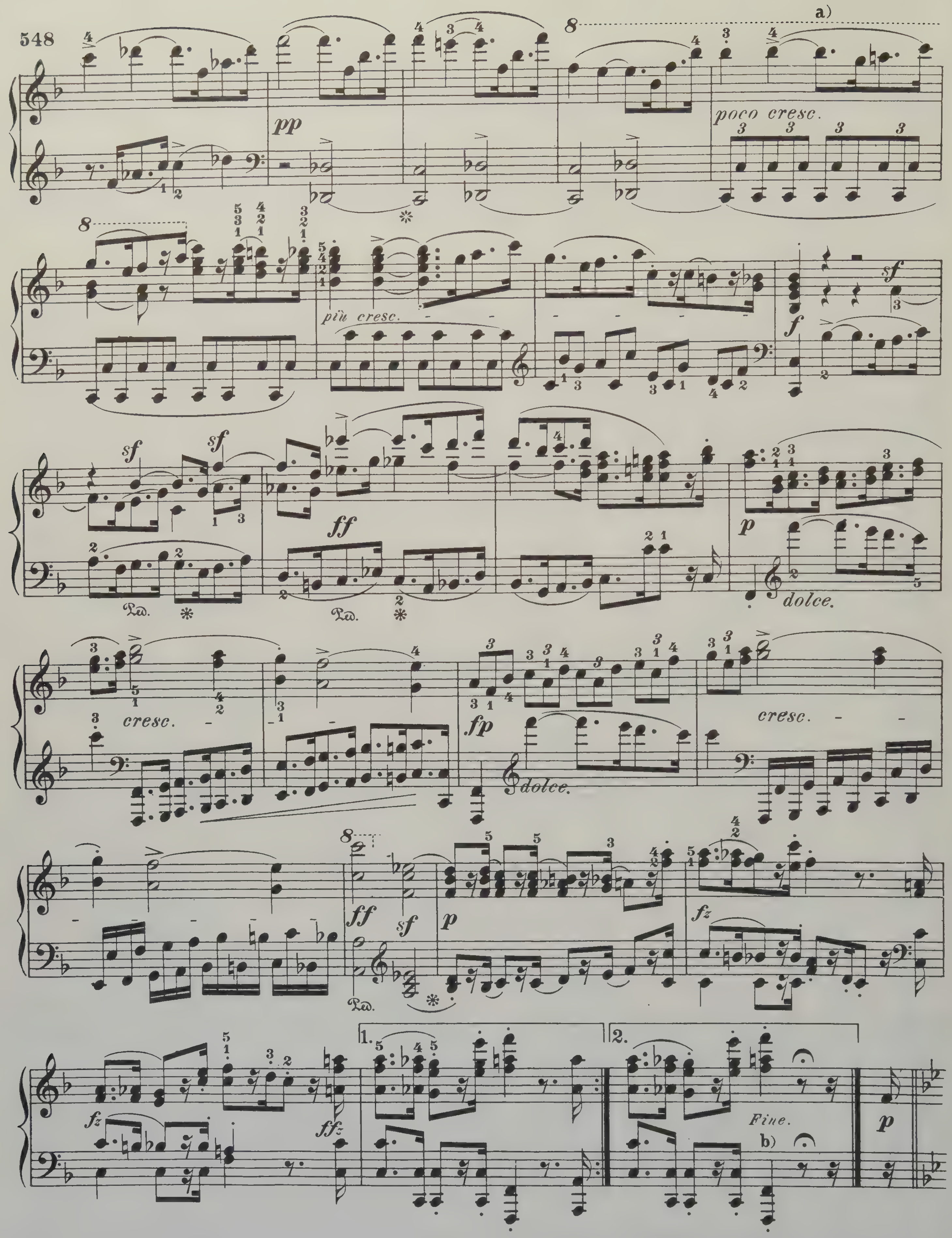
b) As in Sonatas Op. 109 and 110, the continuity of the several movements cannot be interrupted by a considerable pause without weakening the psychological connection apparent in their very contrast. The direction "alla marcia" implies, as Herr von Lenz rightly observes, a requirement of vigorous and inflexible energy, especially with regard to the rhythmic execution.

c) The Editor unhesitatingly assumes all responsibility for the arbitrary correction of the fourth eighth-note A in the higher inner part to an after-striking 16th-note coincident with the other parts; — likewise for the radical modifications of the phrasing, which in all former editions was teeming with careless errors pervertive of the sense.



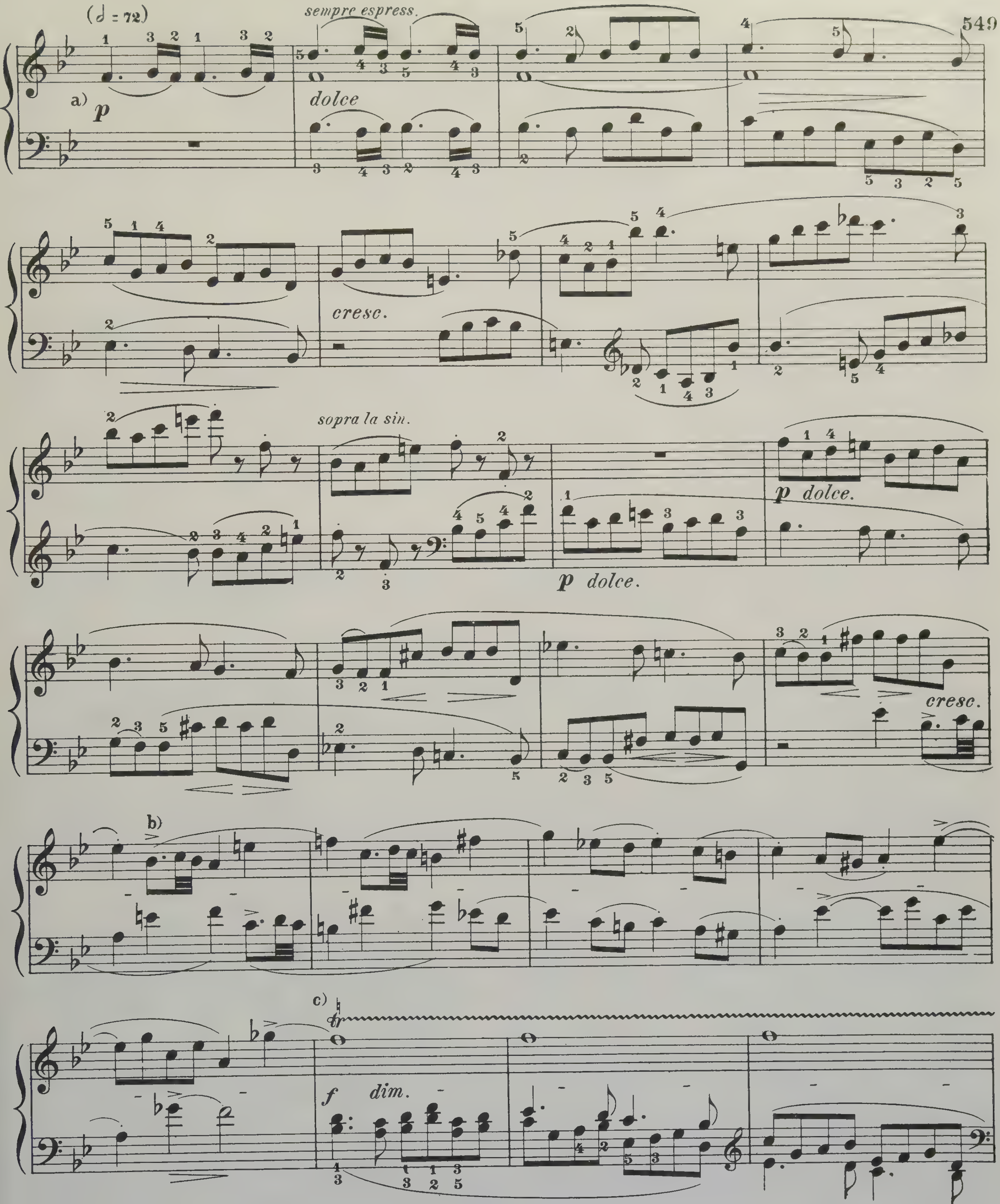
a) The trills in this measure and the next but one must begin on the auxiliary, if the player does not prefer to change them to inverted mordents.

b) The composer's direction, to make the organ-point D♭ sound on audibly through 4 measures by raising the dampers, has the disadvantage, it is true, of confusing the effect of the parts in canon; but here, as often elsewhere, secondary considerations must be sacrificed to essentials – the latter being here the sensuous tonal effect.



a) The third triplet in the accompaniment must not coincide with the 16th-note in the Soprano. We embrace this opportunity to advise an exact observance of the distinction between dotted eighth-notes and eighth-notes accompanied by a 16th-rest.

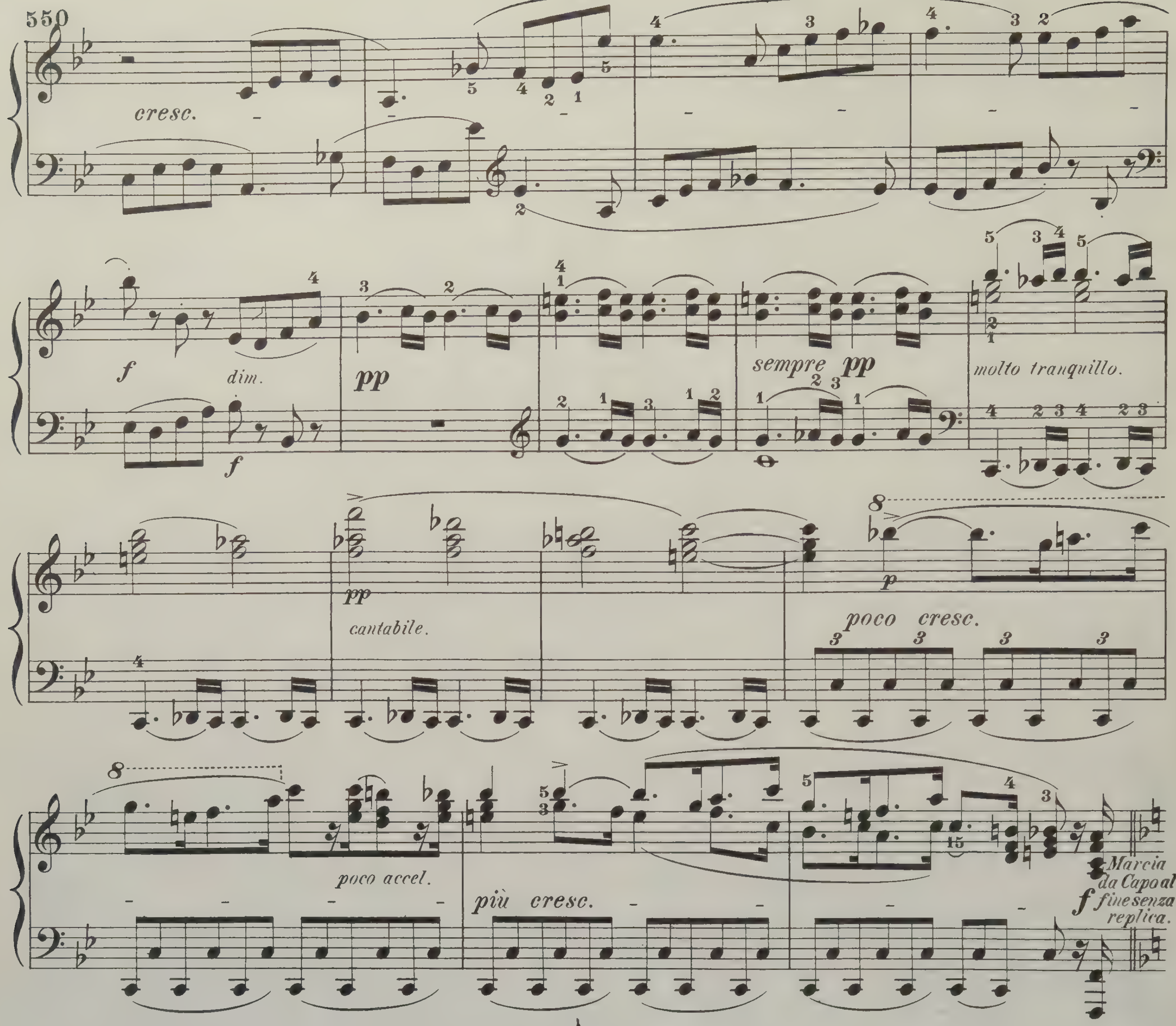
b) In all probability the hold is meant to apply only to the close (after the second repeat).



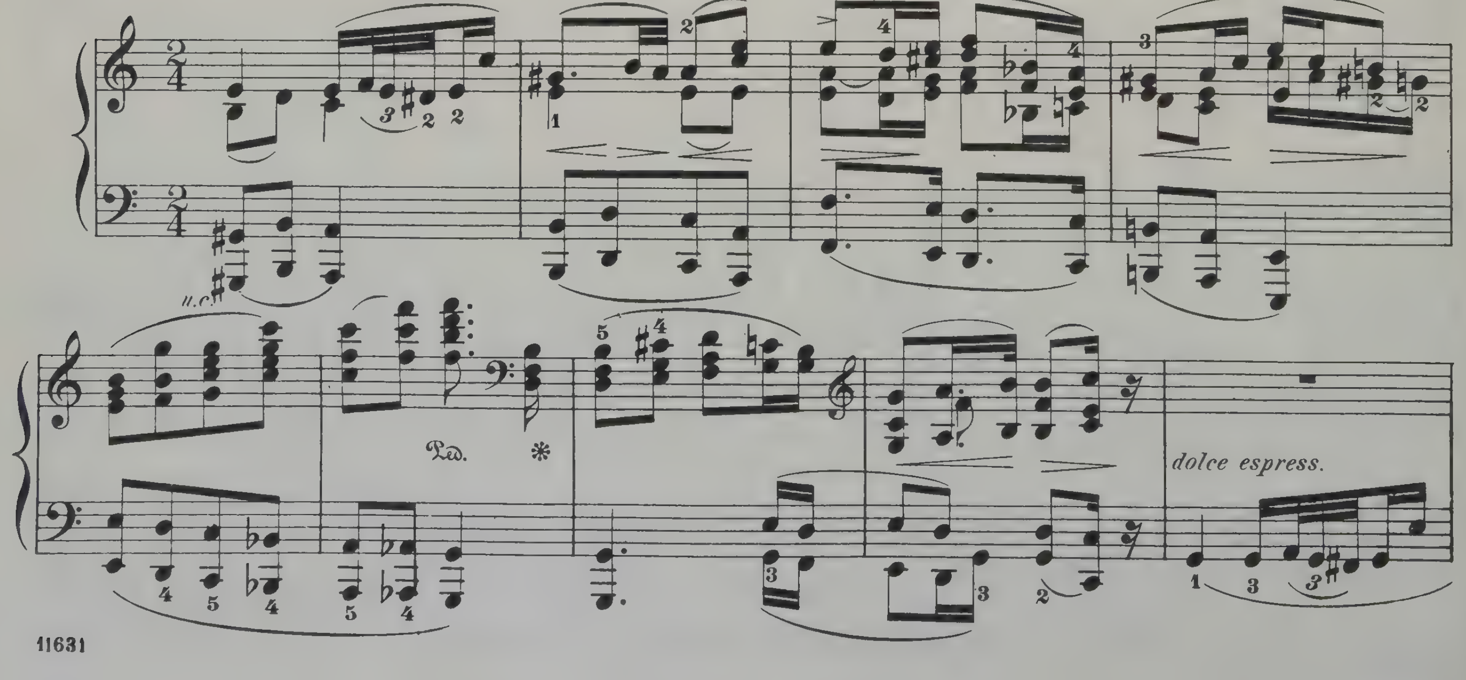
a) Whoever can see in this canon nothing but an ingenious "mathematical" combination, and is unable to warm to the melodic grace of its charming arabesques, will do well to abstain altogether from playing it.

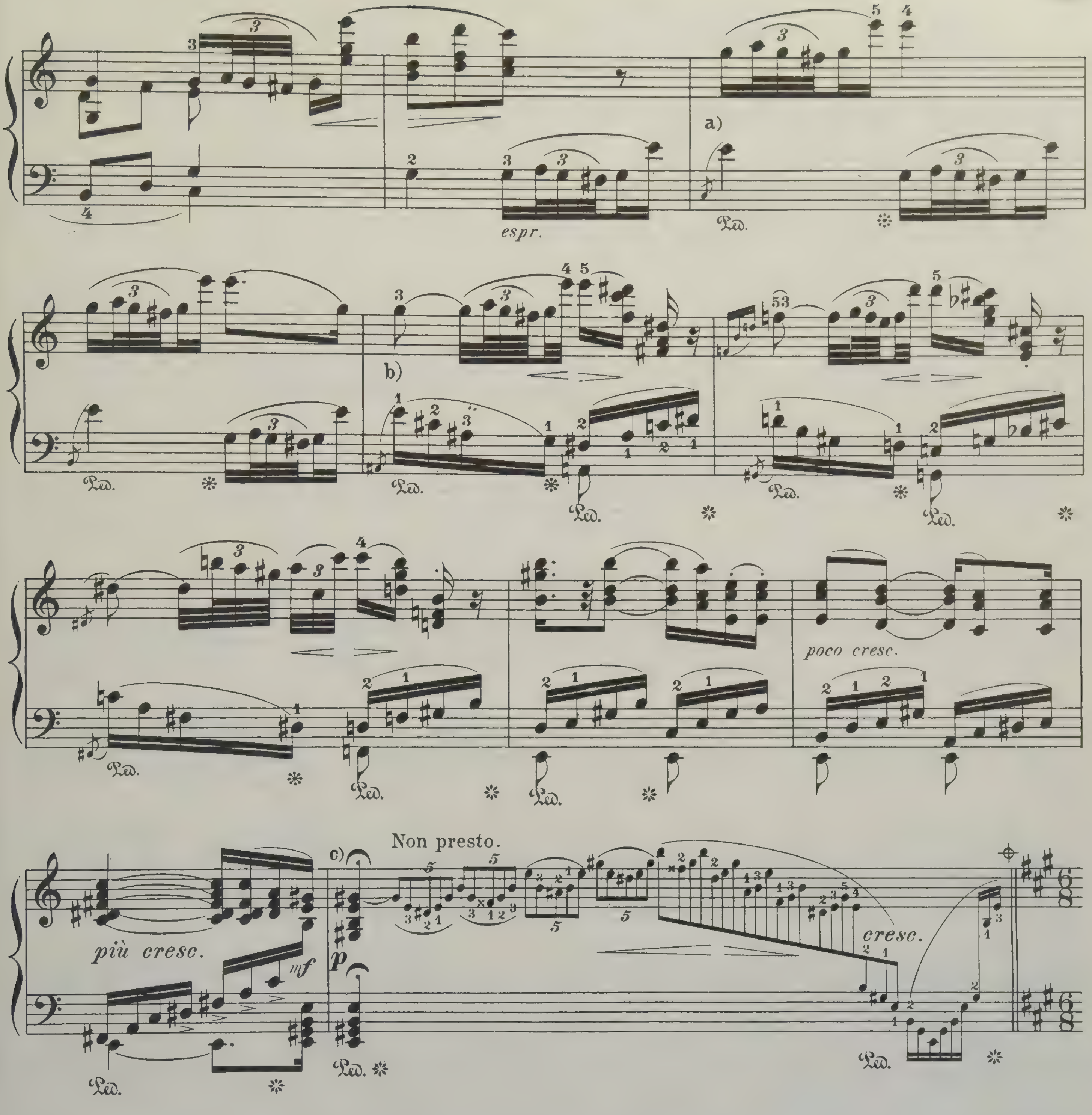
b) The phrasing added by the Editor mitigates, if exactly observed, the so-called harshnesses of the various "inharmonic relations" so as to make them imperceptible. The measure before the re-entrance of the theme demands, in particular, a special study in style.

c) Here, too, the Editor begins the trill on the auxiliary G, at the same time imagining the preceding G♭ enharmonically changed to F♯. Executed thus: it would sound somewhat dry.



Adagio, ma non troppo, con affetto. (♪= 58)
(Slowly and longingly.) *Langsam und sehnsuchtsvoll.*

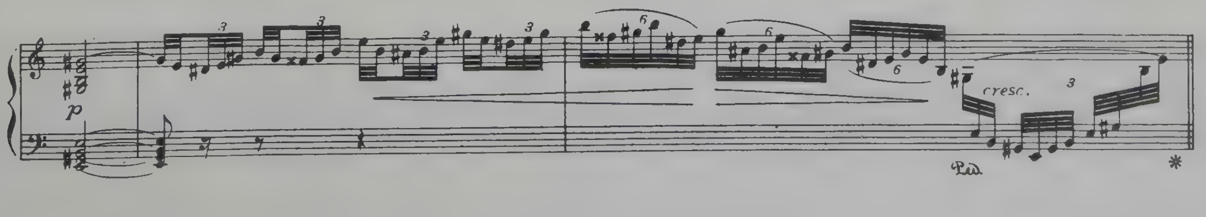




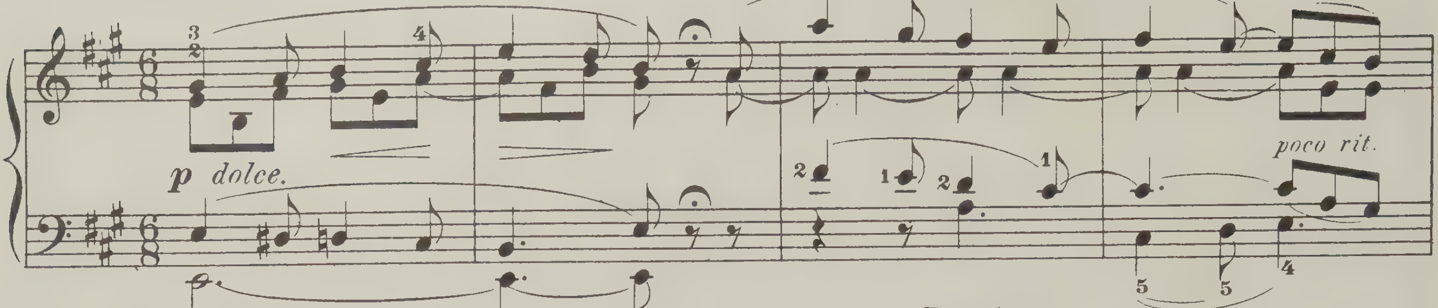
a) The grace-note in the left hand gives the bass for the entire measure; it must therefore be emphasized, and struck together with (but not before) the first note in the soprano.

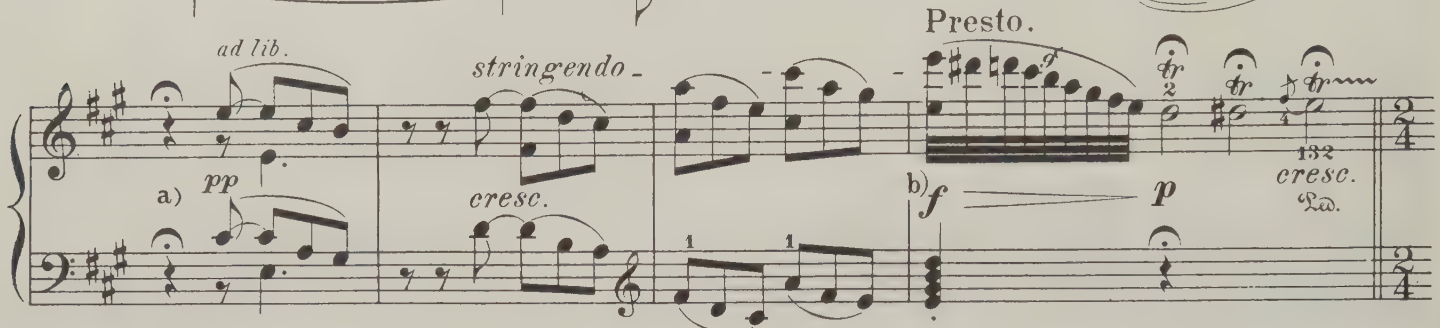
b) The affinity of the next measures and those following with the melismas of the pregnant organ-point at the close of the Chromatic Fantasia by Joh. Seb. Bach, should incite to a comparison fruitful of good for the performance of both works. A moderate *tempo rubato* is surely admissible here, where the effect of a dreamy improvisation should be produced.

c) "Non presto" at the same time implies "non lento". Supposing the foregoing measure to have been moderately retarded, this retardation, continuing through the cadence, (say ♪ = **54**,) would render the following rhythmical division of the latter appropriate:

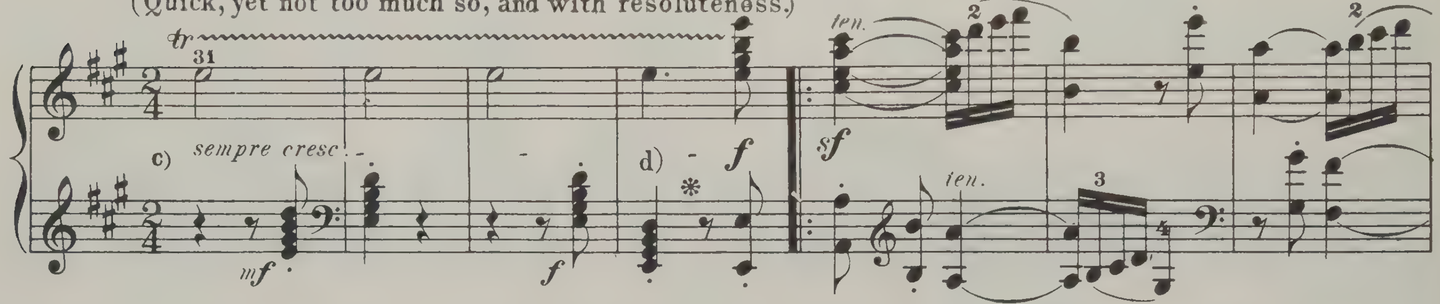


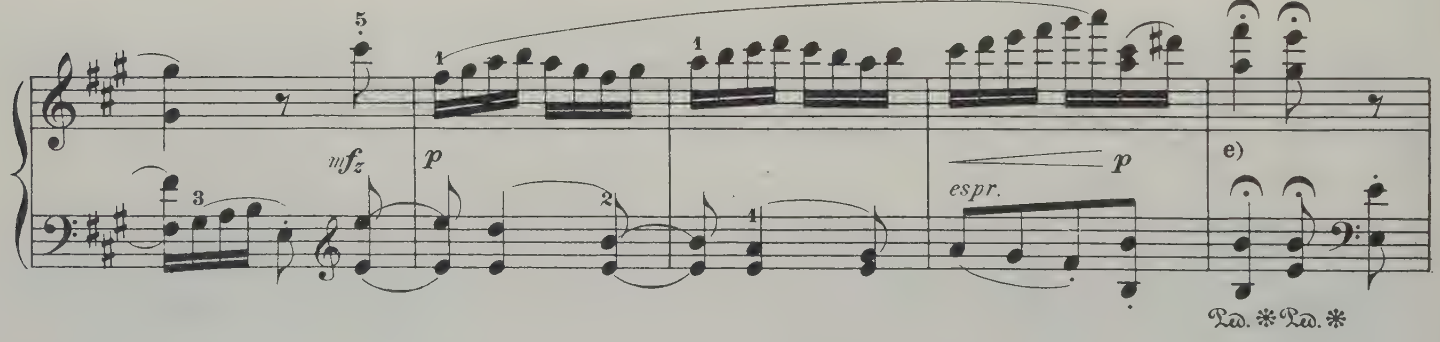
Tempo del primo pezzo; tutto il Cembalo, ma piano. (♩. = 72.)
Zeitmaass des ersten Stückes.



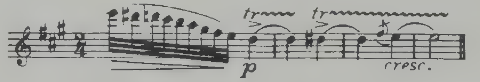


Allegro. (♩ = 120.)
Geschwind, doch nicht zu sehr, und mit Entschlossenheit.
(Quick, yet not too much so, and with resoluteness.)

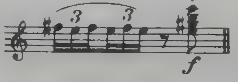




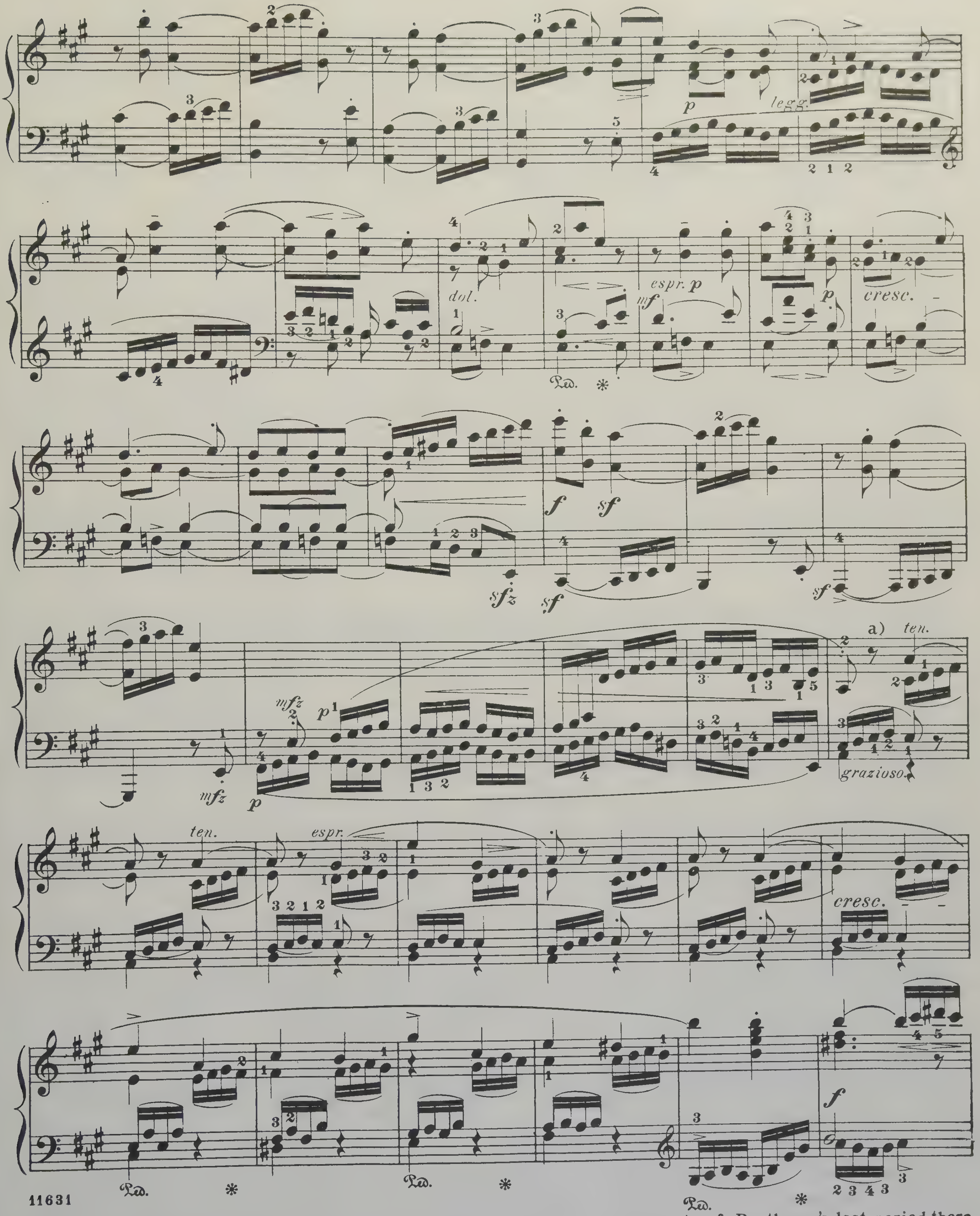
a) Conceive this measure, including the duration of the hold, as in 9/8 time.

b) This transitional cadence is played by the Editor, in anticipation of the quarter-note movement of the Finale, with the following rhythmic division: 

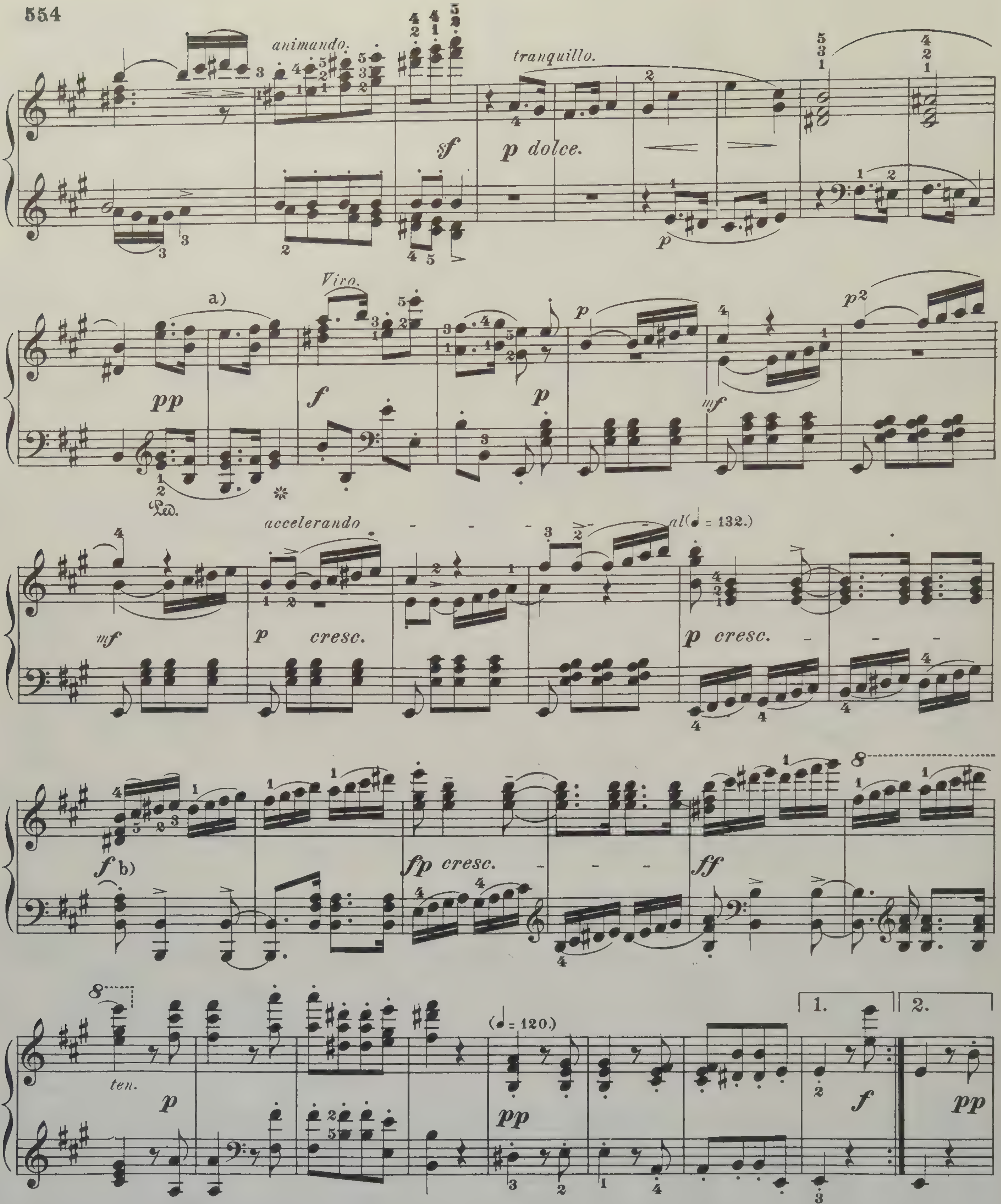
c) The earlier editions have a ♮ over the trill. This absolutely inexplicable freak has been expunged, and with reason, in the new Härtel Edition. Why, in the most positive A-major, the minor ninth of the dominant chord!

d) In order to mark the entrance of the thematic **auftakt** with fitting energy, the trill should cease earlier, while an eighth-rest is inserted instead of the dot. As the tempo admits of no greater number of trill-beats than are yielded by triplets of 16th-notes, at most, the execution would be: 

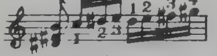
e) Prolong the hold to either the double or quadruple time-value of the sustained note. The choice is left to the player's taste; a prolongation of the listener's suspense appears not inappropriate at this point.

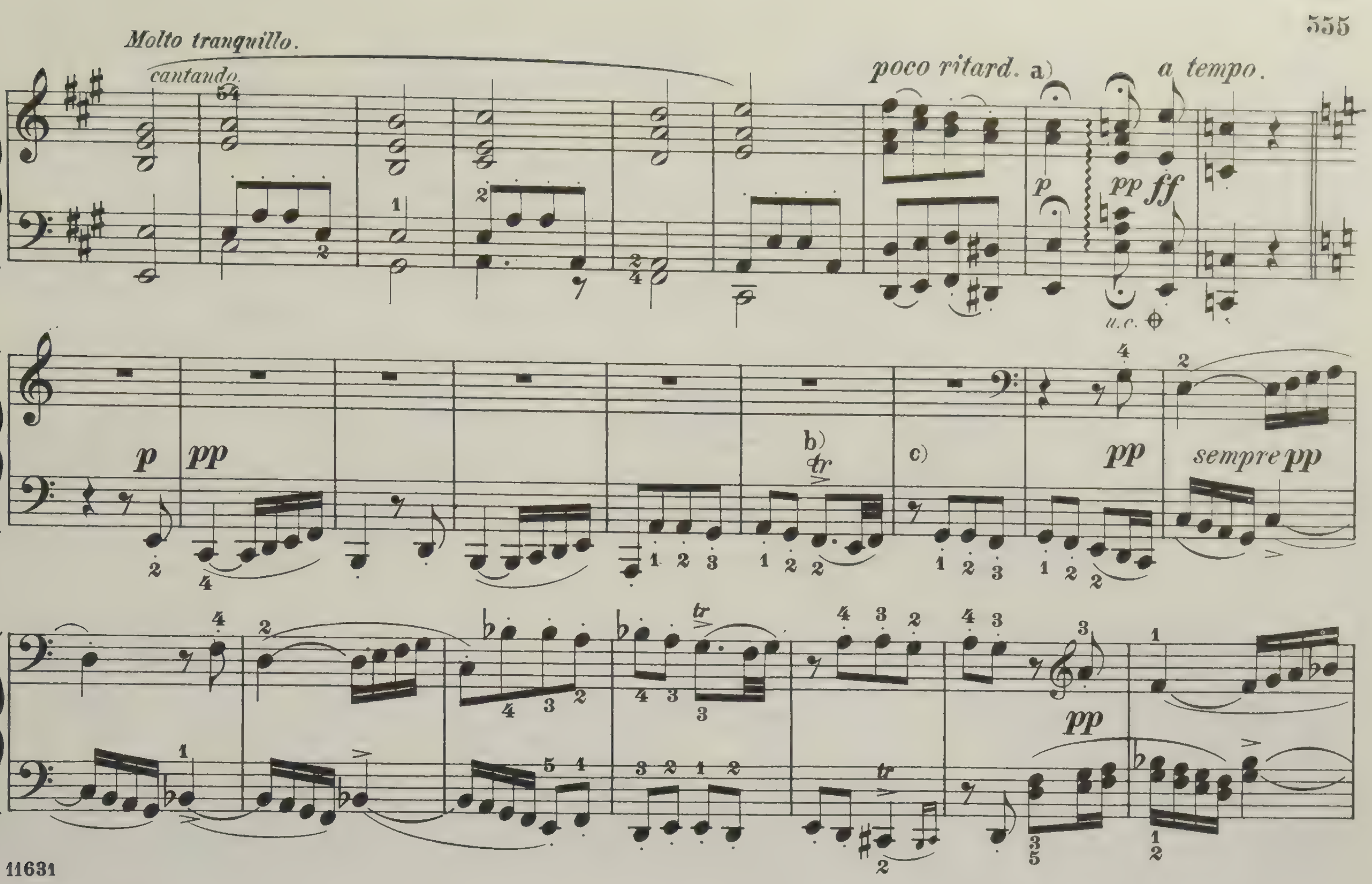


a) Even in the specifically humoristic, or at least merry, *Allegro* movements of Beethoven's last period there occur lyrical melodic passages, which demand a wellnigh glowing, passionately aspiring interpretation. The intensification (through 16 measures) commencing here, must be brought out with a warmth such as can, unhappily, not be learned from violinists of the German school, but assuredly from those of Belgium or France.



a) For obtaining a better *legato* in the right hand, the right-hand inner part is given to the left hand.

b) To facilitate its execution, we have divided the first figure into two parts. True, the following division  , which is more difficult in fingering, would be preferable, as after the chord the hand can be lifted quite unnoticeably.



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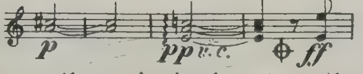
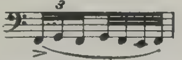
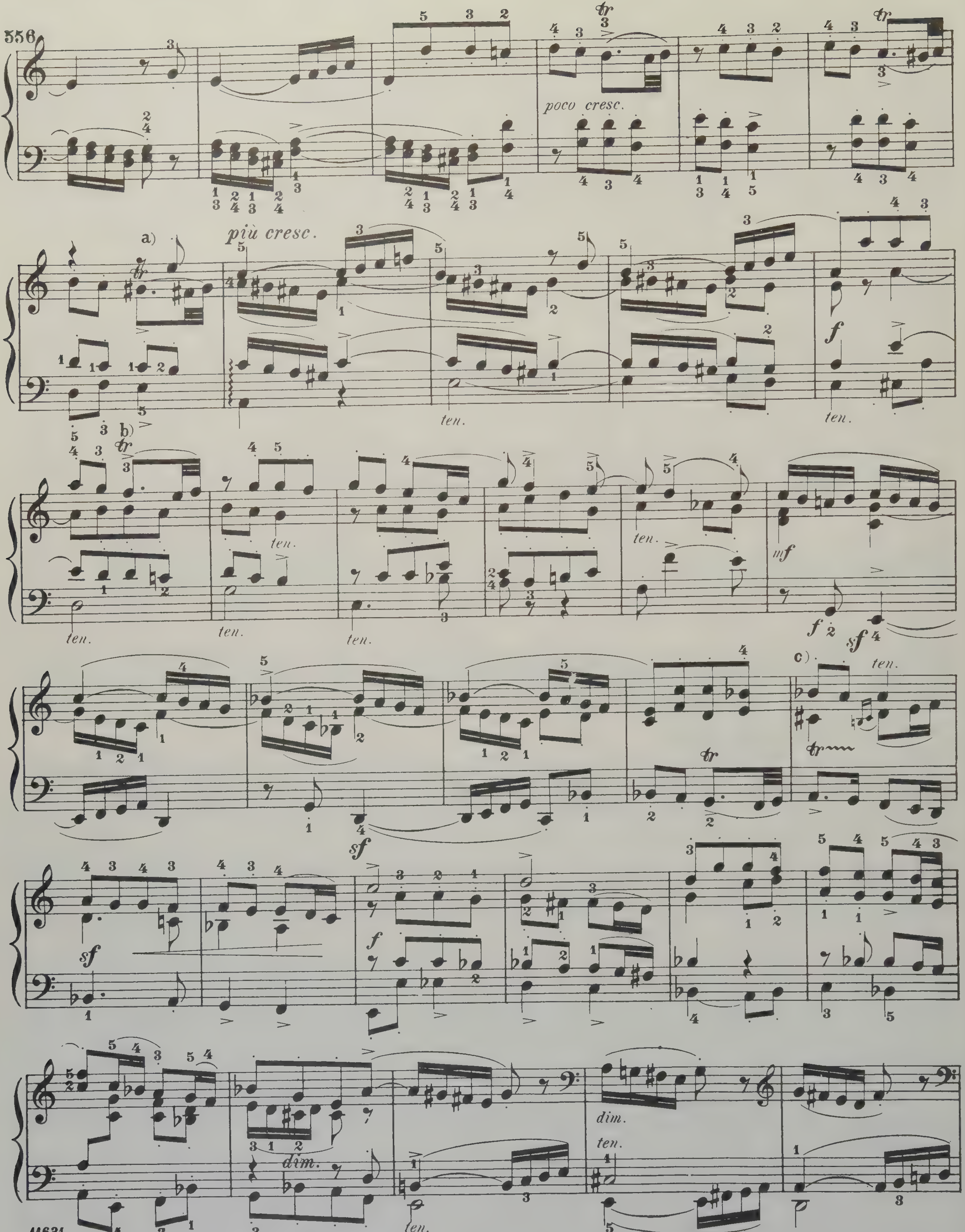
a) Prolong the hold at least: 

b) This trill must always begin on the principal note, otherwise the progression would be weakened by blurring. Execution: 

c) Without a thorough theoretical knowledge of the nature of the fugue, a correct performance of this fugue is just as little to be expected as in the case of a Bach fugue. Among reproductive musicians the pianist is the one of whom the mature development of a sense for and mental grasp of musical polyphony is chiefly expected. A careful analysis should precede the preliminary technical study of this (or any) fugue. Such a "work of anatomization" offers no special difficulty in this case, neither does the Editor propose to teach, in these Notes, what any manual of fugue or the oral instruction of a trained piano-teacher can impart to the pupil. Good instructions in pianoforte fugue-playing, on the technical side, are given by Carl Czerny in his "Kunst des Vortrags" (Part IV of the Pianoforte Method, Vienna, Spitta), in Chap. iv, page 122, etc. But do not adopt the incomprehensible and wrong maxim of Czerny touching the inadmissibility of the *staccato* in fugue-playing. Precisely by employing all varieties of touch, one arrives at that plastic exposition of the subject-matter, that transparent presentation of the artistic weft, which render them intelligible to the hearer; and a suitable employment of the *staccato* will make it oftener possible to mark, for instance, the entrance of the principal theme in an inner part without having recourse to that "splendid ponderosity" which is apt to diffuse such an unaesthetic odor of the handicraft over the performance.

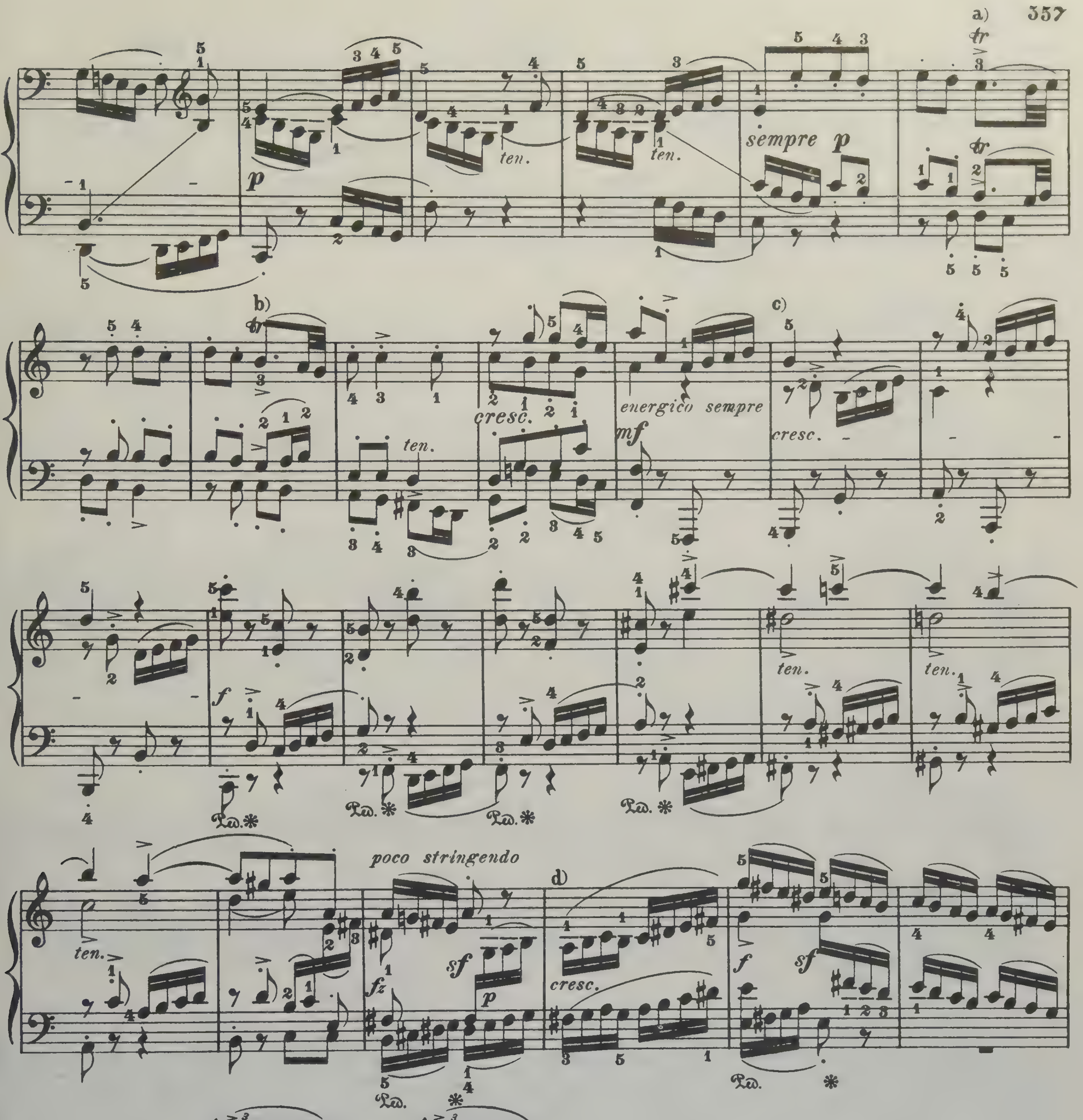
The dispute among the music-makers (which is not only bootless, but sometimes actually hurtful to art) concerning the superiority of the Bach fugue to the Beethoven fugue, is touched upon here merely that we might express our opinion on the latter in one word.

In Beethoven the fugue-form is equivalent to that which all the music is in Wagner's musical dramas; not the aim, but the final and highest means for the intensification of expression. Hence the impassioned and (one might say) electric character of the Beethoven fugue, which in no way attempts to compete with the objective, "purer," classical beauty of form of the Bach "fugue-for-its-own-sake." (The grasping of this character naturally increases the player's technical task very materially, while on the other hand it decreases these difficulties, if one's whole soul be in the work, by bringing into play the "higher faculties.") With the closing fugues in Sonatas Op. 106 & 110, wherein the poet reveals himself in new splendor, we shall have an opportunity of adding various details to these general remarks.



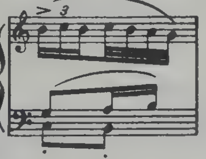
a) Execution of the trill: The elision of the auxiliary A on the fourth eighth-note is also advisable for other than technical reasons.

b) Execution: c) Execution as at a).



a) Execution:

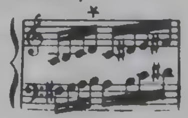
b)

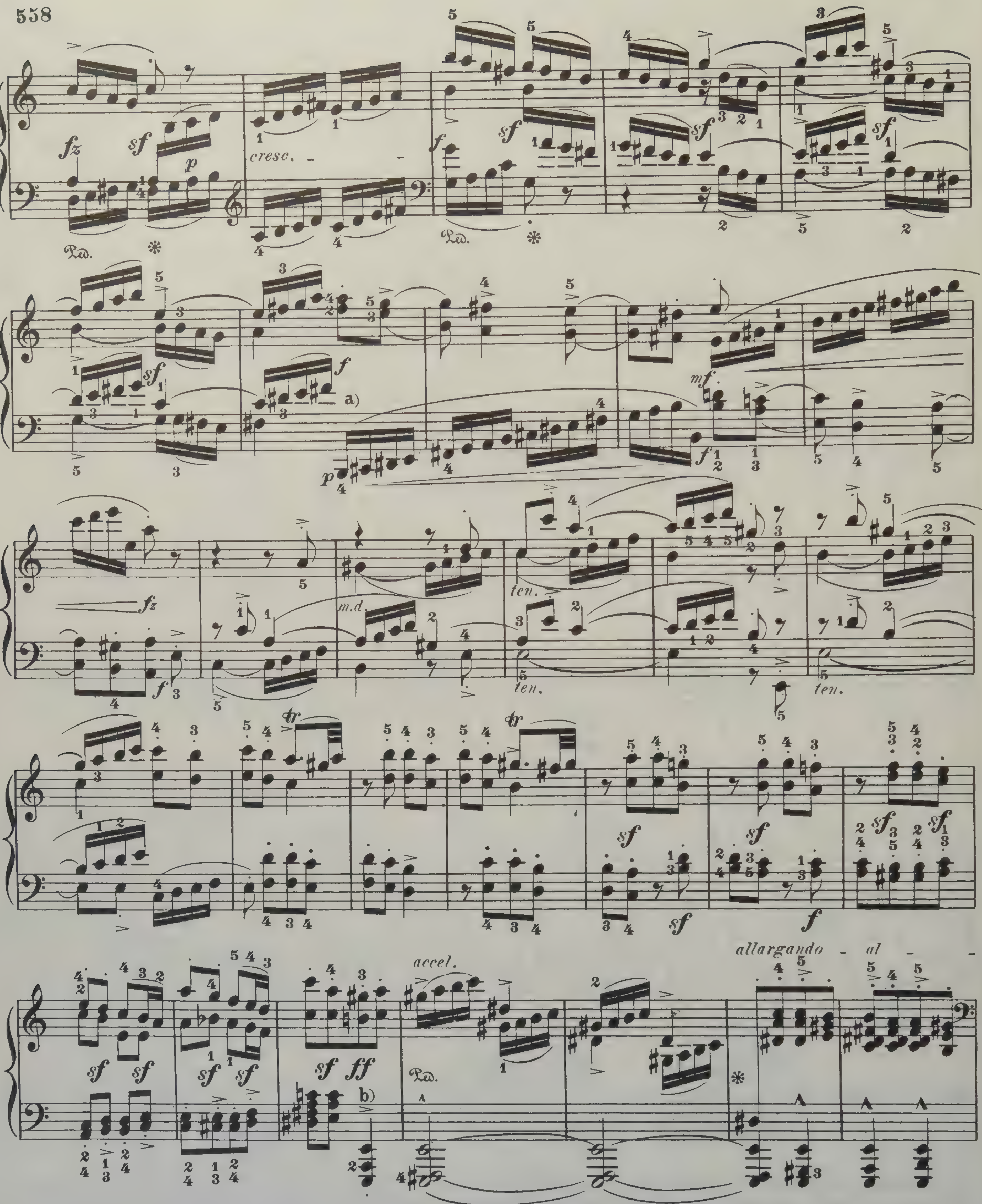


c) The quarter-notes beginning each measure and alternating between the higher and lower right-hand part, must not be treated like eighth-notes. Hence our fingering, which is to a certain extent not "proper for the piano," and which, besides, in polyphonic pieces, cannot be supplanted by the "proper" Clementi-Czerny fingering without prejudice to a characteristic interpretation.

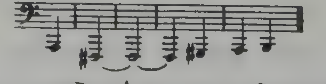
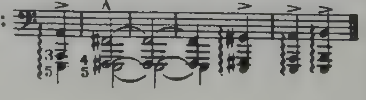
d) The Editor will merely suggest, that a slip of the pen may have occurred here, and that a different reading, more in consonance with the general development of the motive, may have been intended,

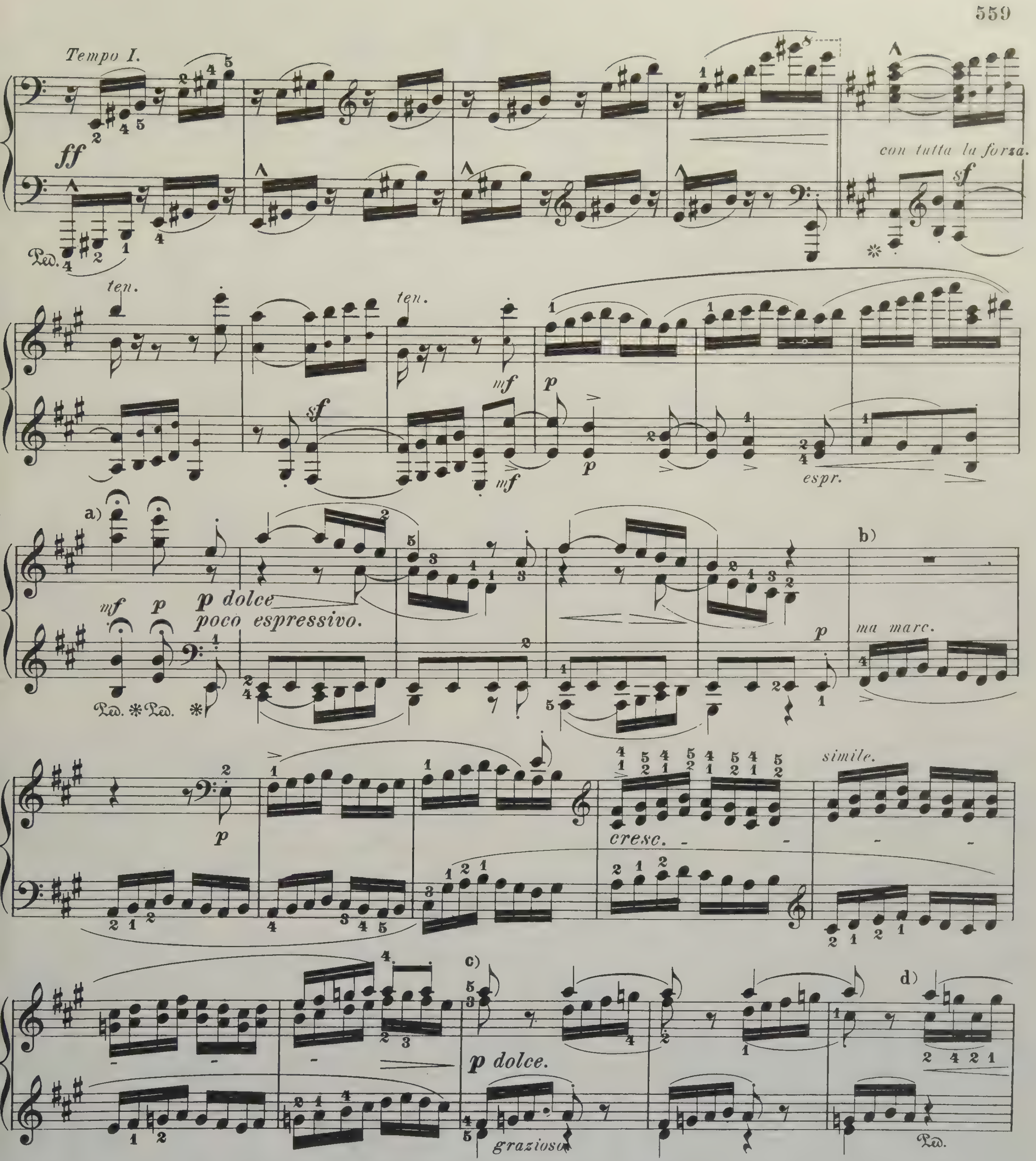
namely:





a) The second half of the measure was quite evidently intended to be the same, on the lower staff, as two measures later on the upper staff.

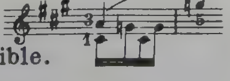
b) The double augmentation of the theme in the bass over the sustained tone  will come out far more effectively if played, as the Editor does, in modern fashion:  which is less difficult of execution than it appears.

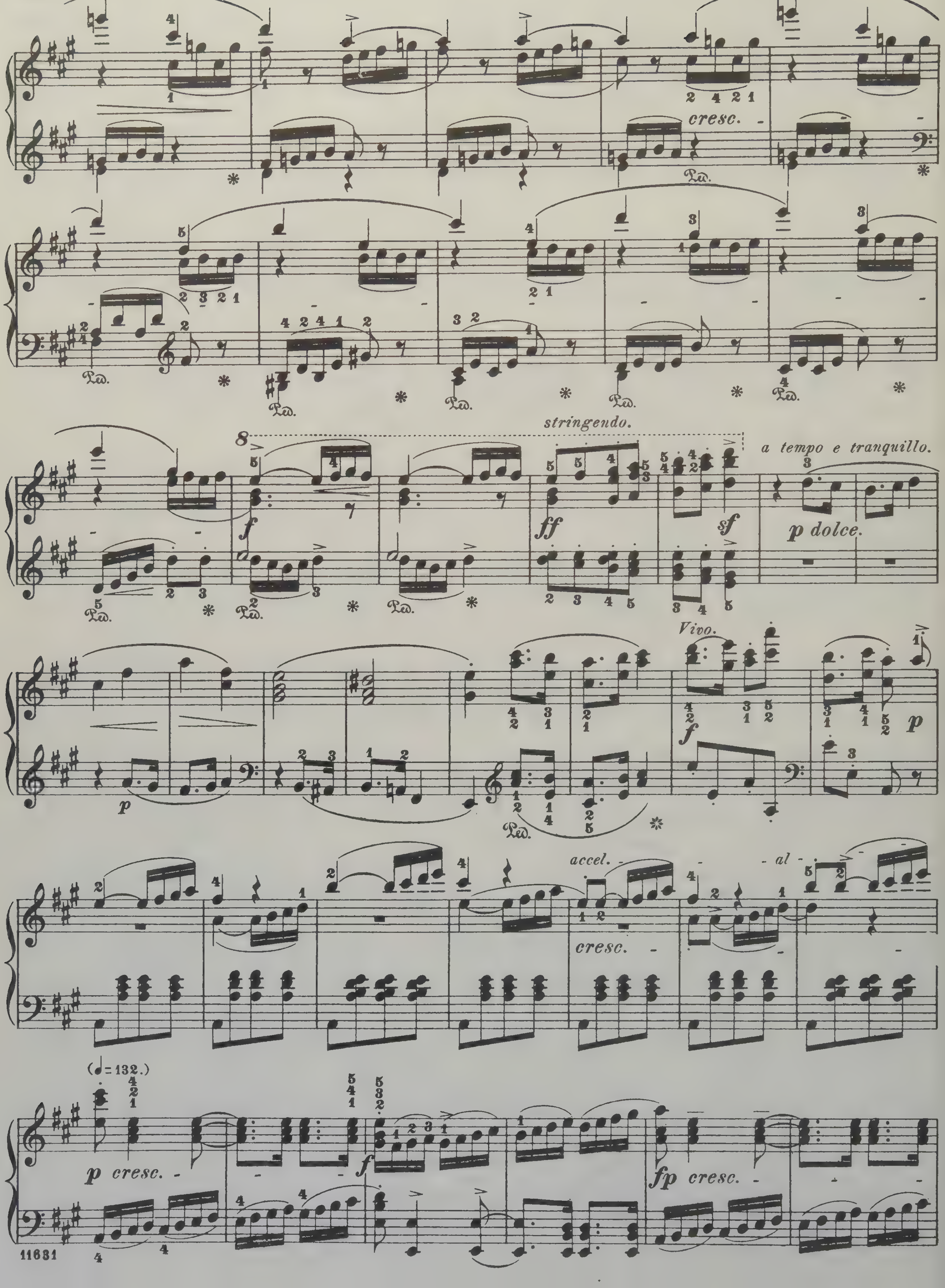


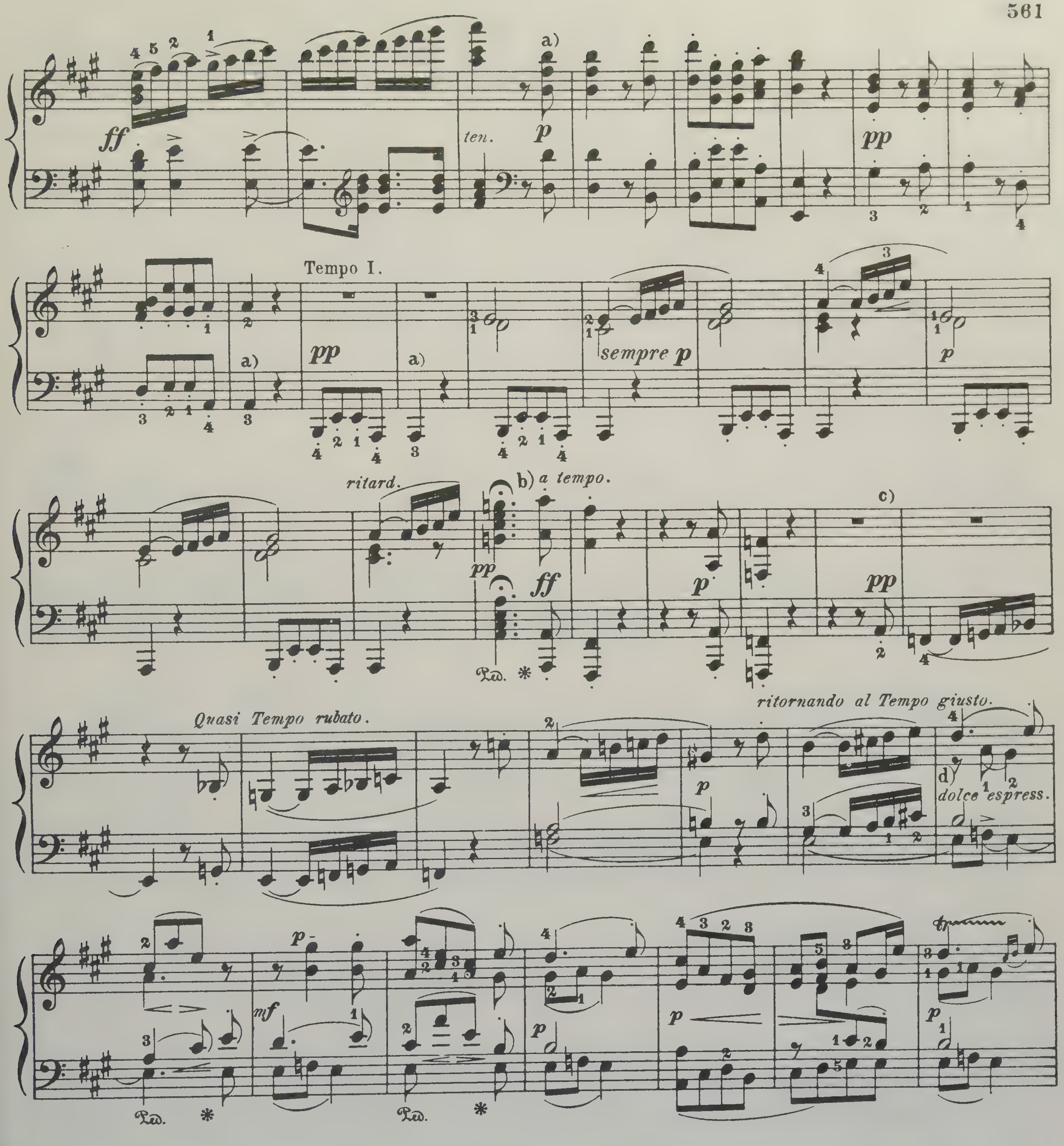
a) These holds may be prolonged still more than at the beginning of the Finale, as the impassioned intensification of this fugued movement makes the advent of an extended pause appear desirable for player and hearer alike.

b) This running passage must never be played dryly and without expression; consequently a slight increase and decrease of power should accompany each rise and fall of the figure. Of course, one should beware of an exaggeration in this shading, which so readily inclines to sentimentality or unrest.

c) The foregoing Remark is also applicable here, "cum grano salis."

d) Though the fingering  requires more skilful fingers, it renders a closer connection of the melody-notes possible.


cresc.
stringendo.
a tempo e tranquillo.
p dolce.
Vivo.
accel.
al
cresc.
(♩= 132.)
p cresc.
fp cresc.

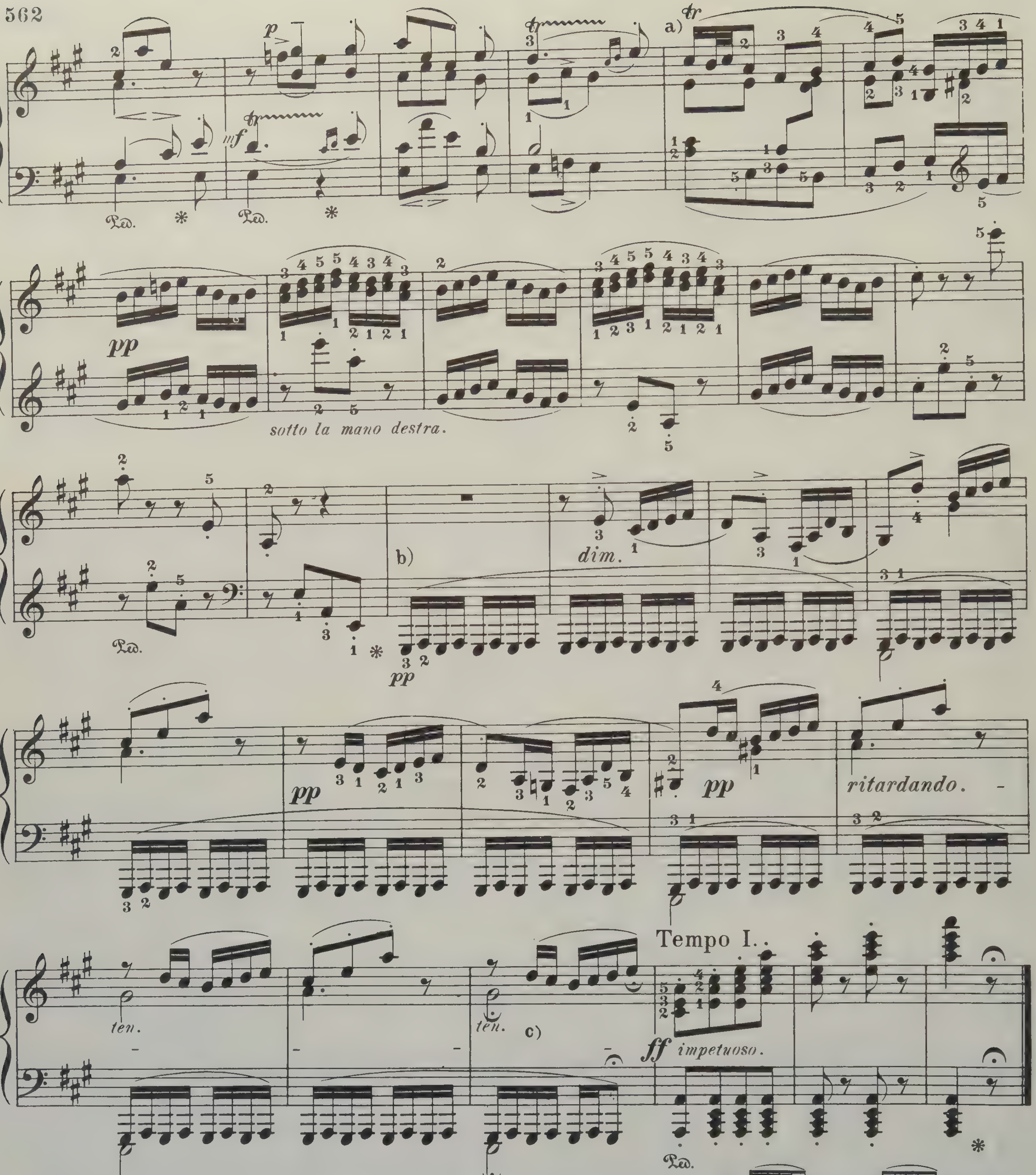


a) All notes not expressly provided with *staccato*-dots must be sustained to their full time-value.

b) Here the fundamental harmony must not be conceived as F♯-minor, but as D-major (later as D-minor).

c) The conception of the first 8 measures of the Coda, as if they were a humoristic menace to the hearer that he may expect a repetition of the *fugato* (such being the Editor's practice in playing them), should not be misconstrued as frivolous. There is another reason_ namely, the plastic (i.e., leading to the final satisfaction of the ear) exposition of the re-transition to the principal key_ for recommending a certain delay, causing the hearer to feel a suspense which is ended only by the reminiscent return and development of the *cantabile* phrase from the first section of the Finale.

d) The requisite of wellnigh exuberant grace, with which the episode here beginning should be performed, cannot be taught_ theoretically.



a) There is not time to play a quintuplet. The Editor suggests either or , which latter reading is preferable as commencing the embellishment with the principal note.

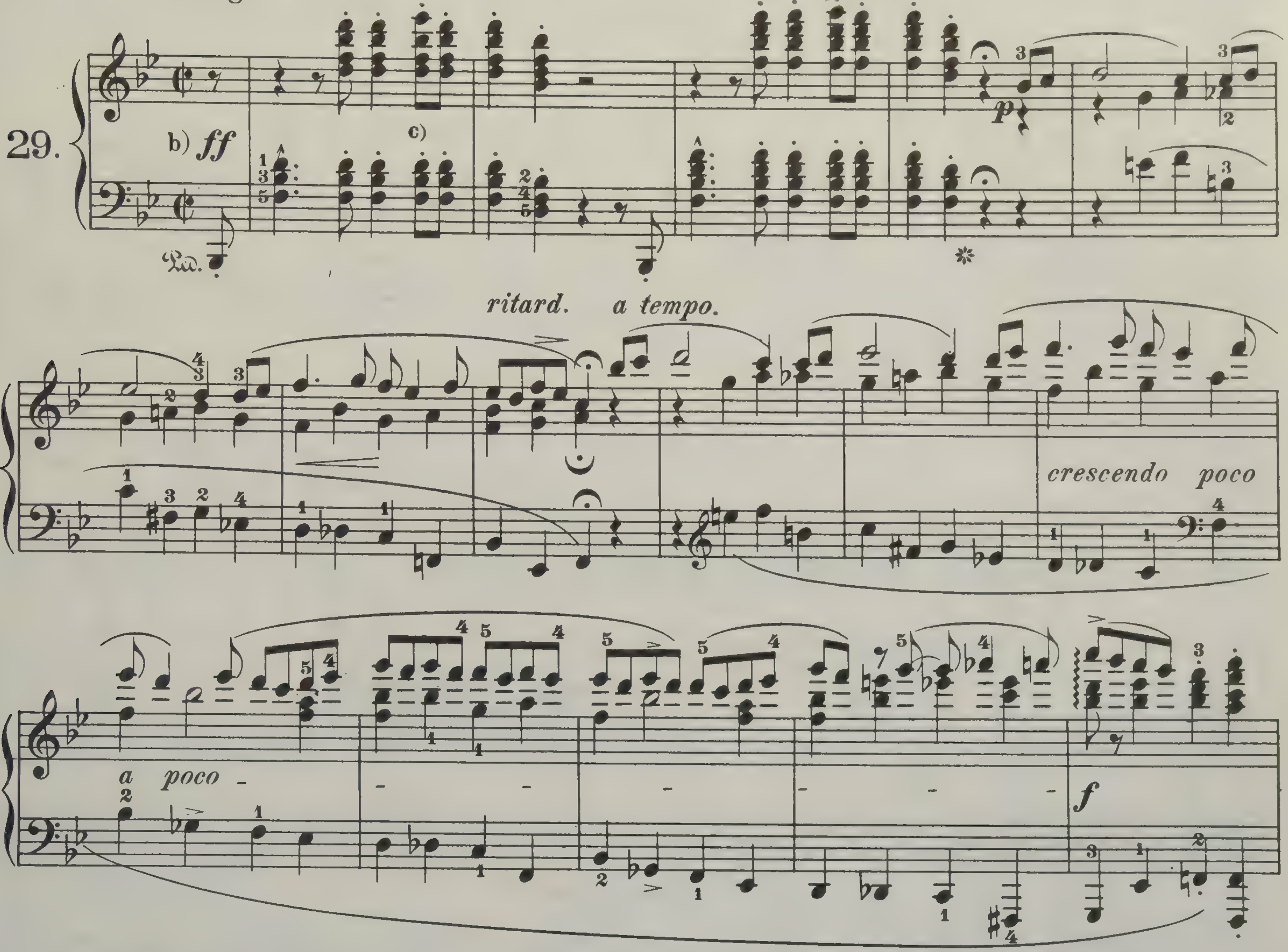
b) The bass figure is to be regarded only as a transcription, in piano-style, of the orchestral tremolo , despite its thematic origin.

c) A correct execution of the preceding *ritardando,* ending in an almost complete stoppage of the movement, will be materially promoted by comparison with the *morendo* closes of various of Beethoven's orchestral movements. The closest analogy is supplied by the close of the Rondo in the Fourth Symphony (B♭-major).

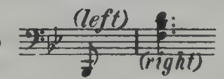
SONATA

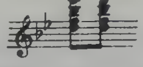
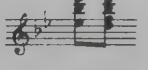
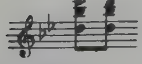
(Grosse Sonate für das Hammer-Klavier.)

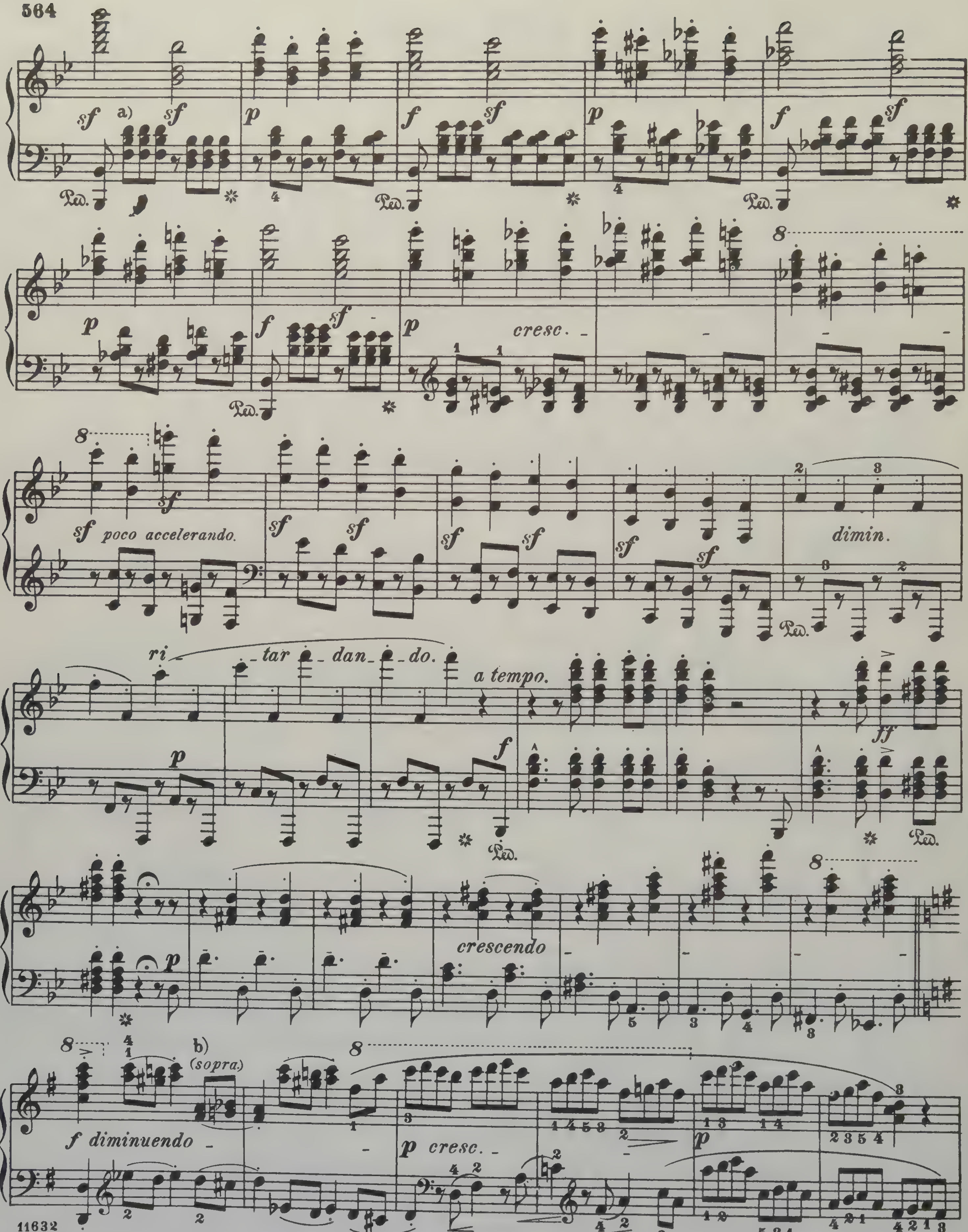
a) Allegro. (𝅗𝅥 = 112.) L. van BEETHOVEN. Op. 106.



a) In his metronomic markings, which coincide essentially with the character of the principal theme, the Editor stands in decided opposition to Carl Czerny (in his "Kunst des Vortrags," Part IV of the Pianoforte Method, Op. 500), who, in his capacity as the first and contemporary interpreter of Beethoven's latest pianoforte-works, deserves to be consulted as an authority, even if not a wholly infallible one. Czerny's tempo 𝅗𝅥 = 138, so little in harmony with the ponderous energy of the theme, and apparently too rapid even for such divisions of this movement as are capable of considerable acceleration, may be justified in a sense by the lack of sonority in the Vienna pianos then in vogue. On one of our best modern concert-grands — and such an one (a substitute for the orchestra, as it were) is requisite for a proper execution of this sonata — the Czerny tempo would have a confusing and blurring effect.

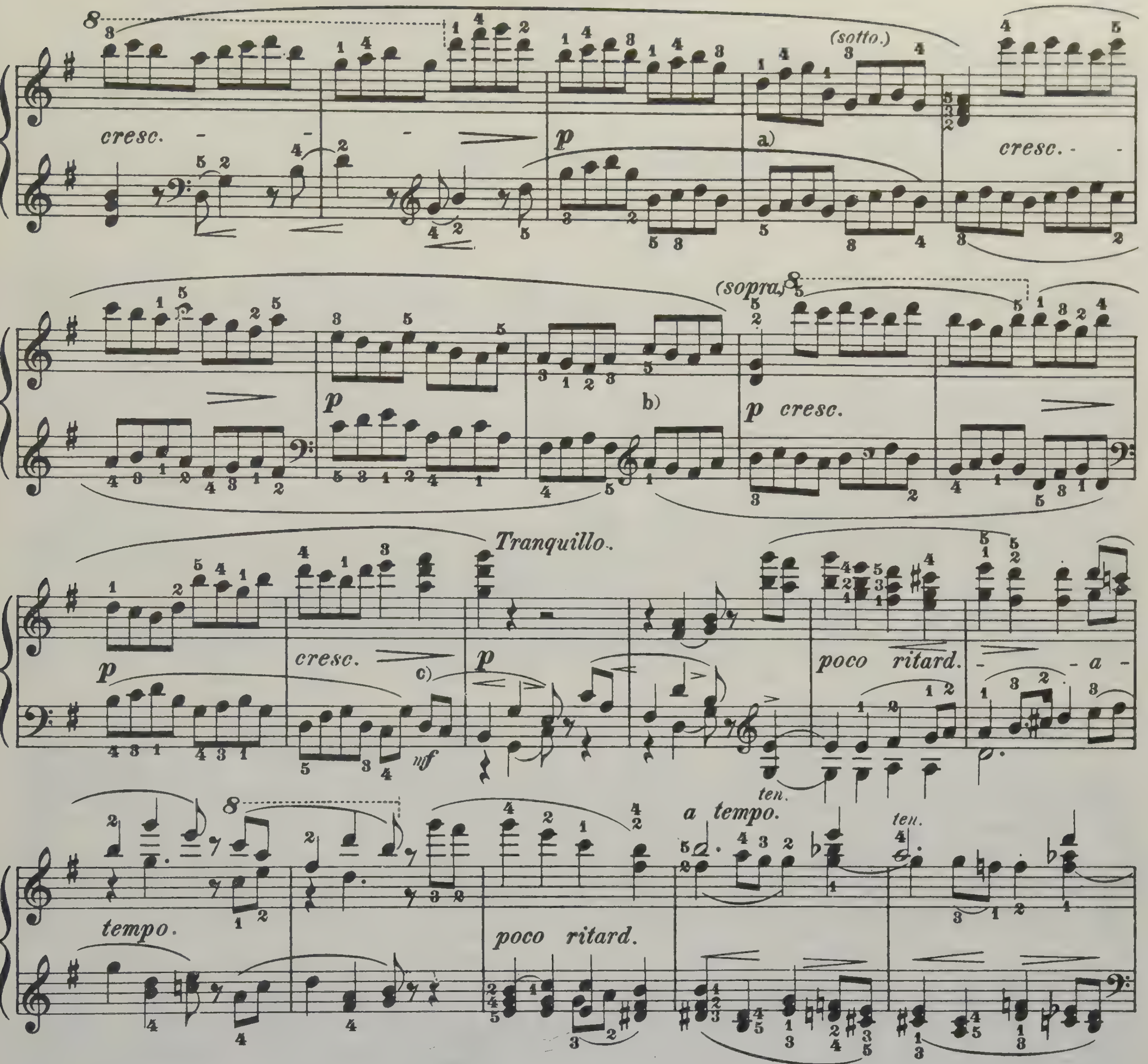
b) Players unable to execute the difficult leap in the left hand in view of the fact, that the eighth-note in the *auftakt*. must be very strongly marked, and that any hesitation is out of place here, will do well to let the hands alternate, either so  or vice versa.

c) The chords  are hard to take, yet a doubling of the highest tone in the lower octave is inadmissible. Imagine the passage thus orchestrated; — the violins and flutes would take $E^{3}\flat$ - D^{3}, while D^{2} is doubtless conceived for the natural trumpet, and corresponds perfectly with its character. Consequently, hands of limited stretching-capacity should not alter the passage thus  but, omitting the F, like this: 

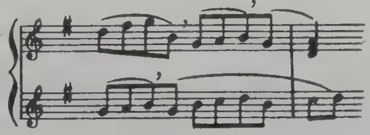


a) *Forte* and *piano* must alternate with the utmost decision, with no preparation by *diminuendo*, etc. Let like precision obtain in the use of the pedal as directed by the Author.

b) The words "sopra" and "sotto" are meant to indicate, that in crossing hands the player should pass his right hand "over" or "under" the left

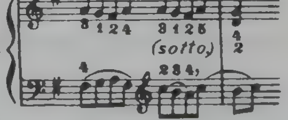


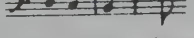
a) The prescribed *legato* could be perfectly executed only on a piano with two keyboards, because one and the same key, if to be sounded anew, requires a raising — however imperceptible — of the finger concerned. In such cases of a collision between technical requirements and mechanical possibilities, compromises must be arranged; such would be, in the present case, the following:

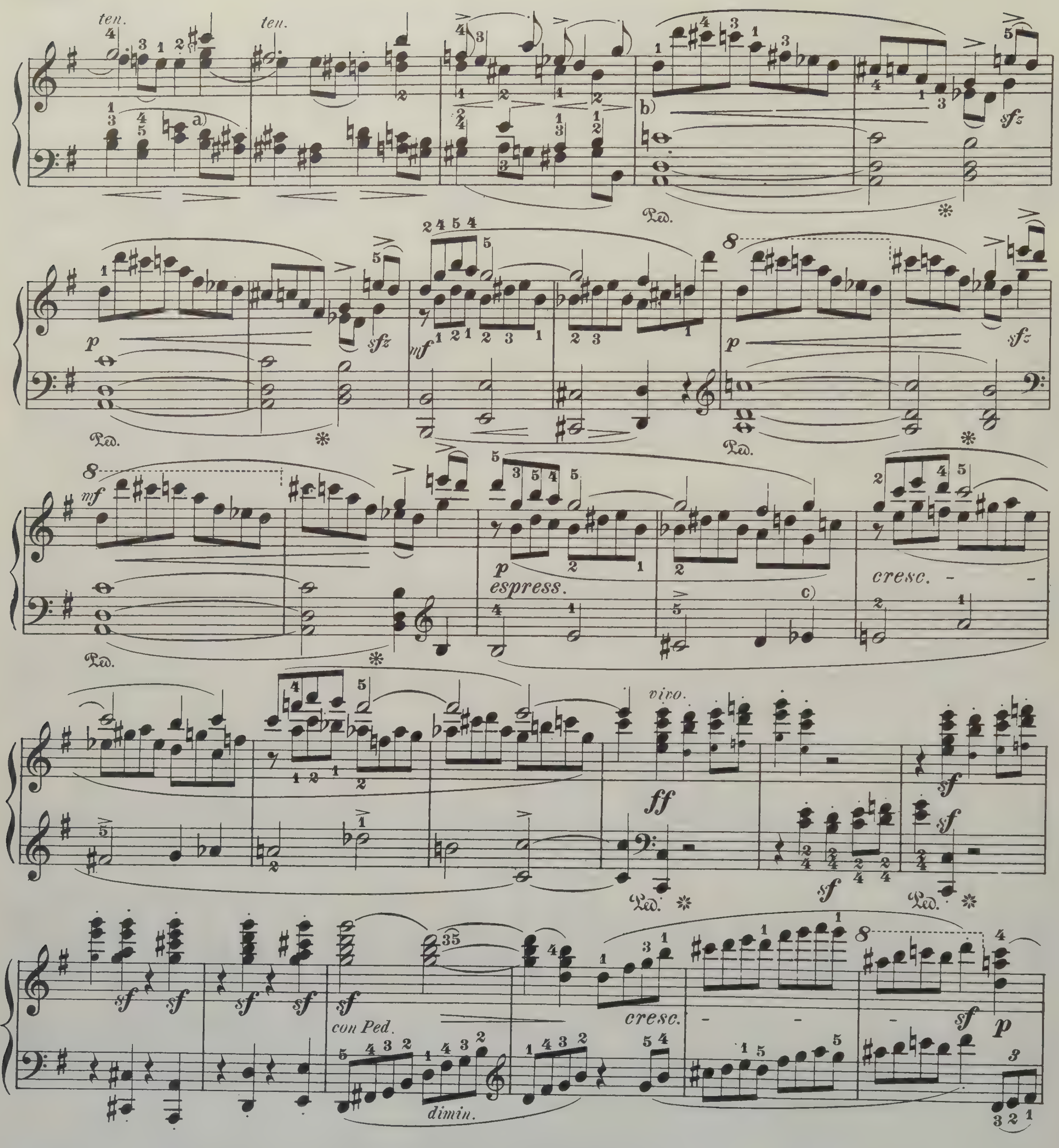


The comma at the end of the slur shows where a lifting is allowable, which is, of course, less noticeable to the listener in the lower part than in the higher.

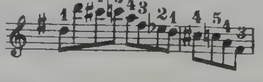
b) A compromise according to a) above would here assume the following form in practice:



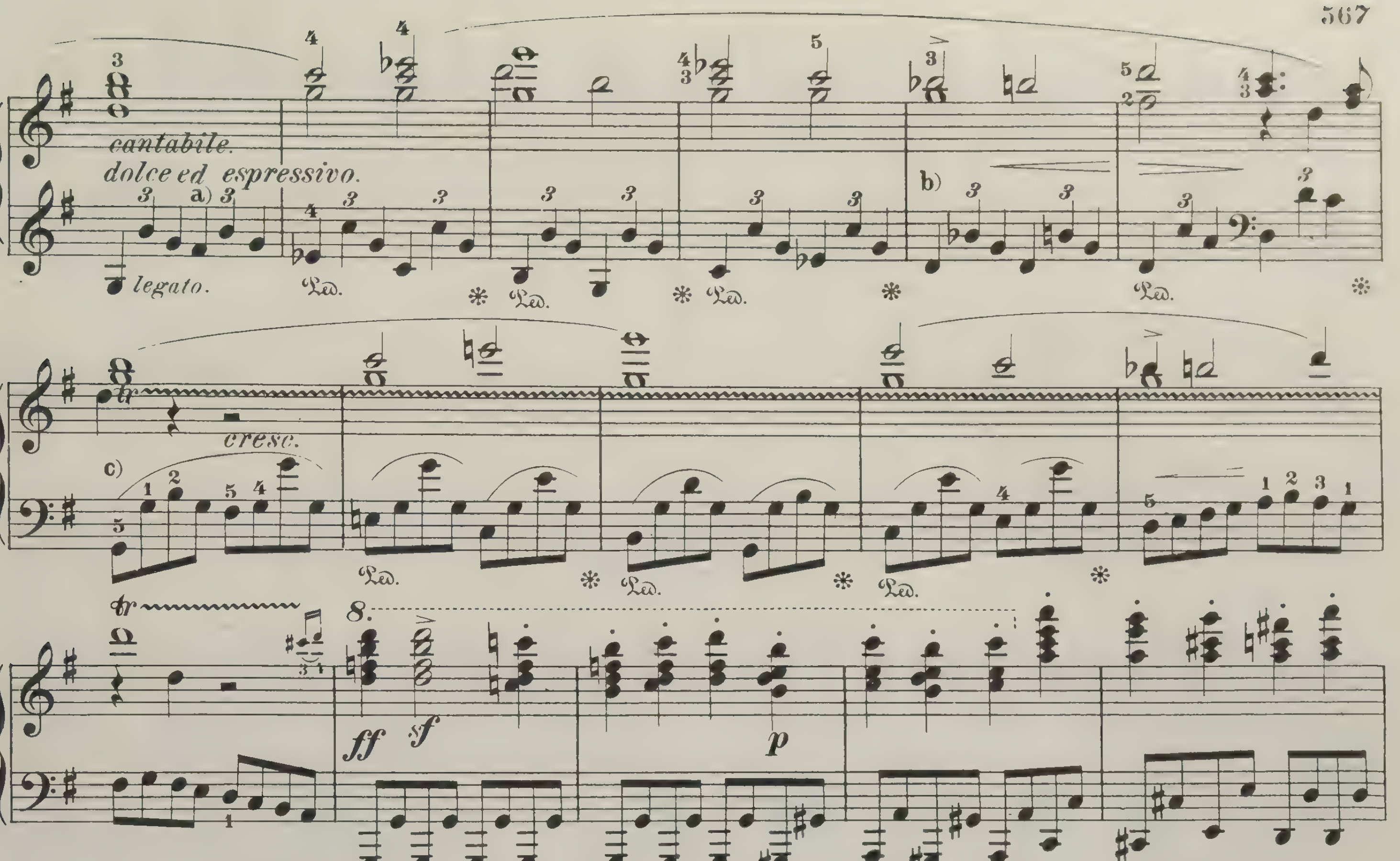
c) The entrance of the second theme  must be emphasized with great distinctness, and continue to overbear the accompaniment in the right hand. The novement might well bear an imperceptible retardation.

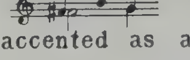


a) All former editions (including the new Leipzig one) have D♯ instead of D on the fourth beat in the higher part on the lower staff, and C♯ instead of C on the same beat of the next measure. This wholly unmotivated cacophony evidently results from a mistake in the original manuscript. Compare herewith the analogous passage in the third division, where the minor third is employed throughout.

b) Players of well-developed technique may choose the more delicate fingering:  "à la Chopin".

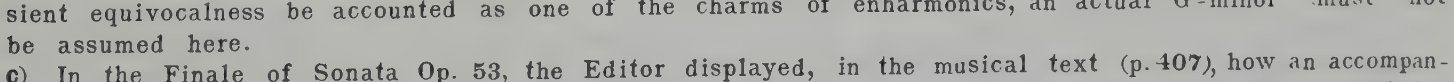
c) The Editor regards this E♭ (like the A♭ two measures later) as subjected to the process of enharmonic change (hence as D♯ and G♯), by virtue of which conception the whole period, instead of being separated into three parallel phrases, assumes a character of more sustained songfulness and broader sweep.



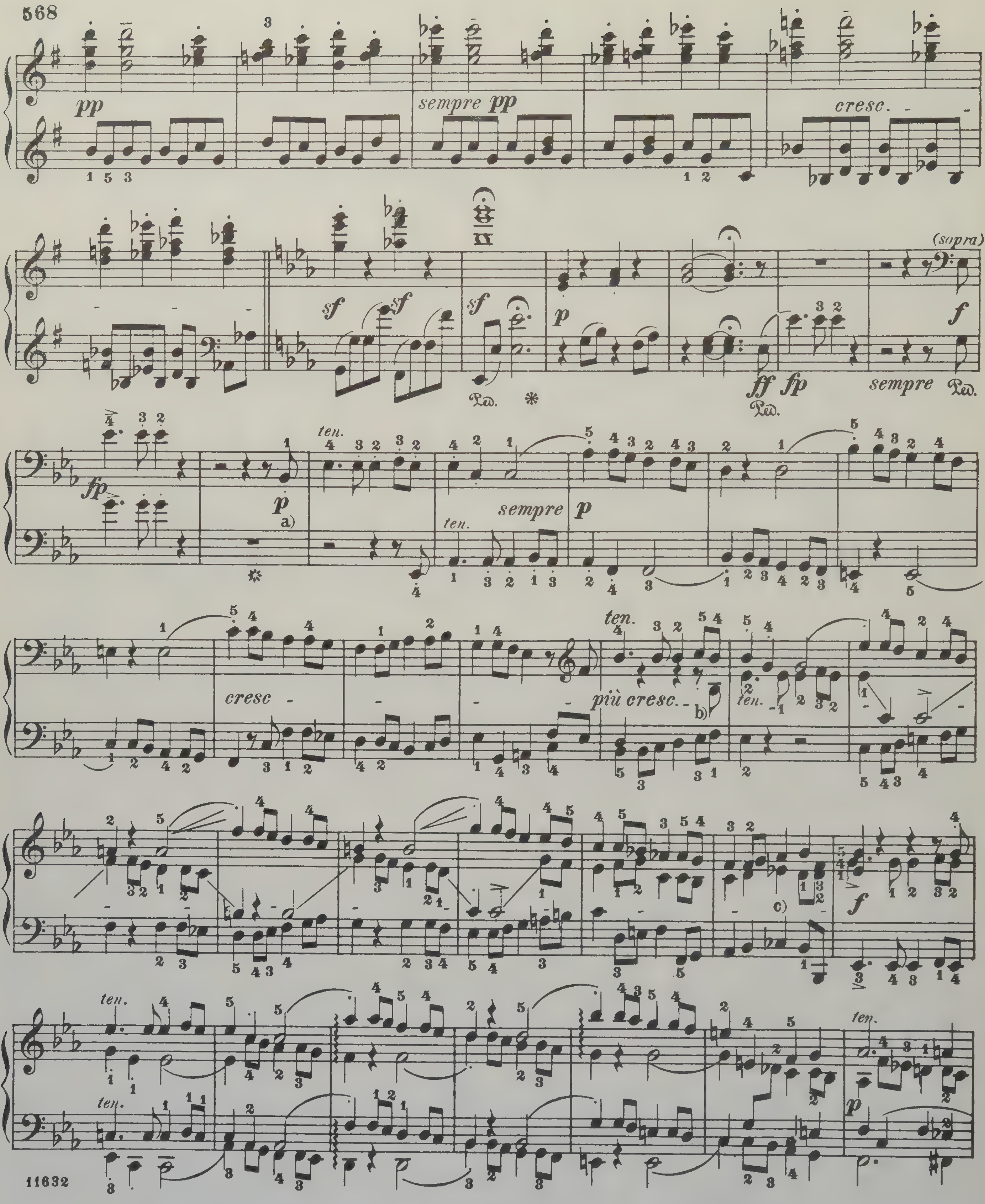
a) Do not change the F♯ to F; the sense is:  F♯ is therefore not played as an accentuated bass, otherwise G, too, would have to be accented as a resolution.

b) The B♭ is properly an A♯, at least with reference to the following B. Even should a transient equivocalness be accounted as one of the charms of enharmonics, an actual "G-minor" must not be assumed here.

c) In the Finale of Sonata Op. 53, the Editor displayed, in the musical text (p. 407), how an accompanied trill may be executed in a mode promotive of a distinct and flowing performance of the melody. The Hummel Pianoforte Method already contains directions (hitherto insufficiently heeded) for this purpose, which are also applicable to Sonatas Op. 109 and 111.



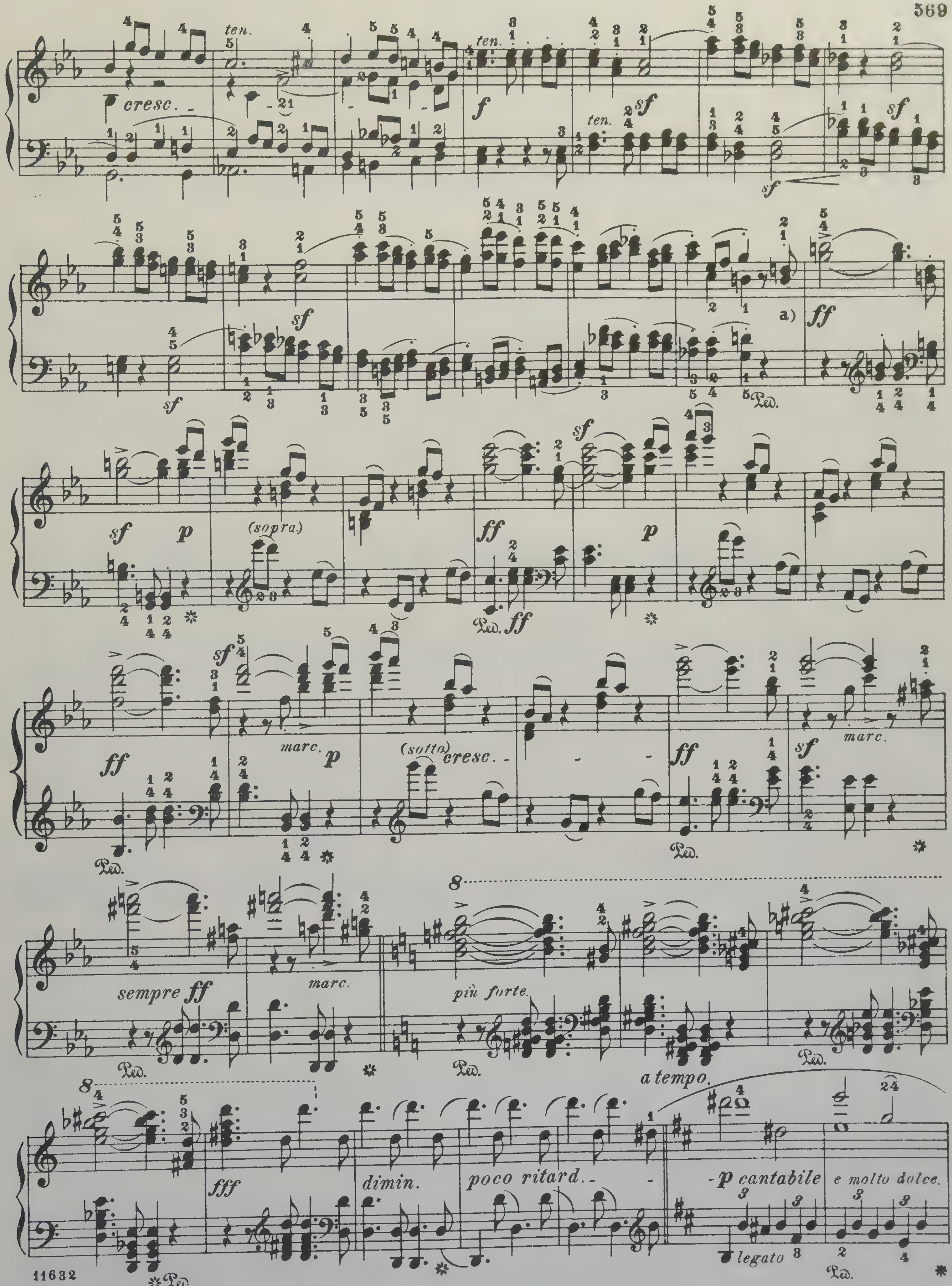
d) This hold, and those following, should be sustained 3 full measures, in order that further series of 4-measure periods may result.



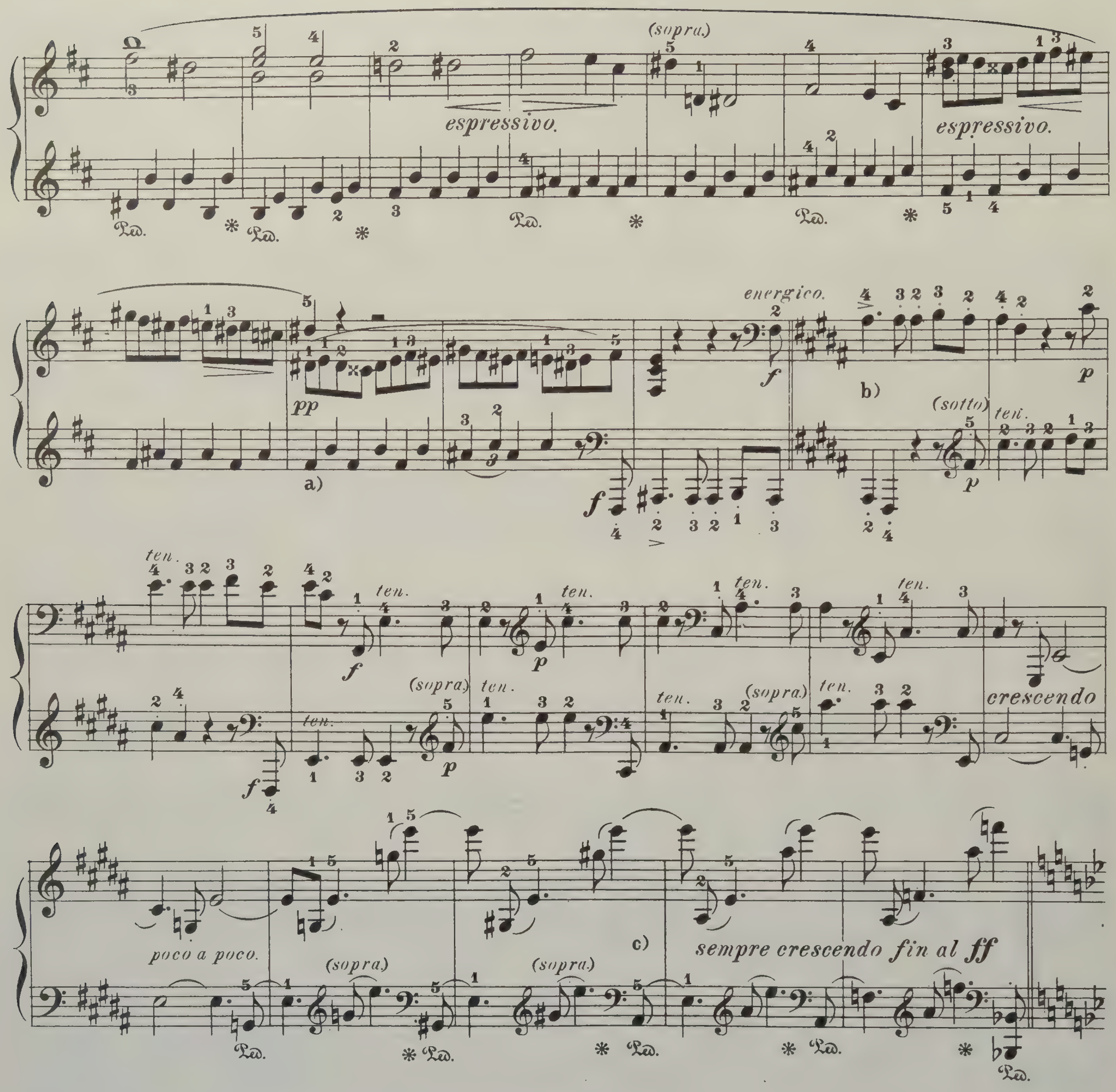
a) With the exception of the passages marked by slurs, the whole *fugato* is to be executed with a light *staccato* touch.

b) The new Härtel Edition transforms the eighth-note B♭ in the *auftakt* into a quarter-note—an evident error.

c) The leading part reads thus: ; all the other tones should receive less emphasis.



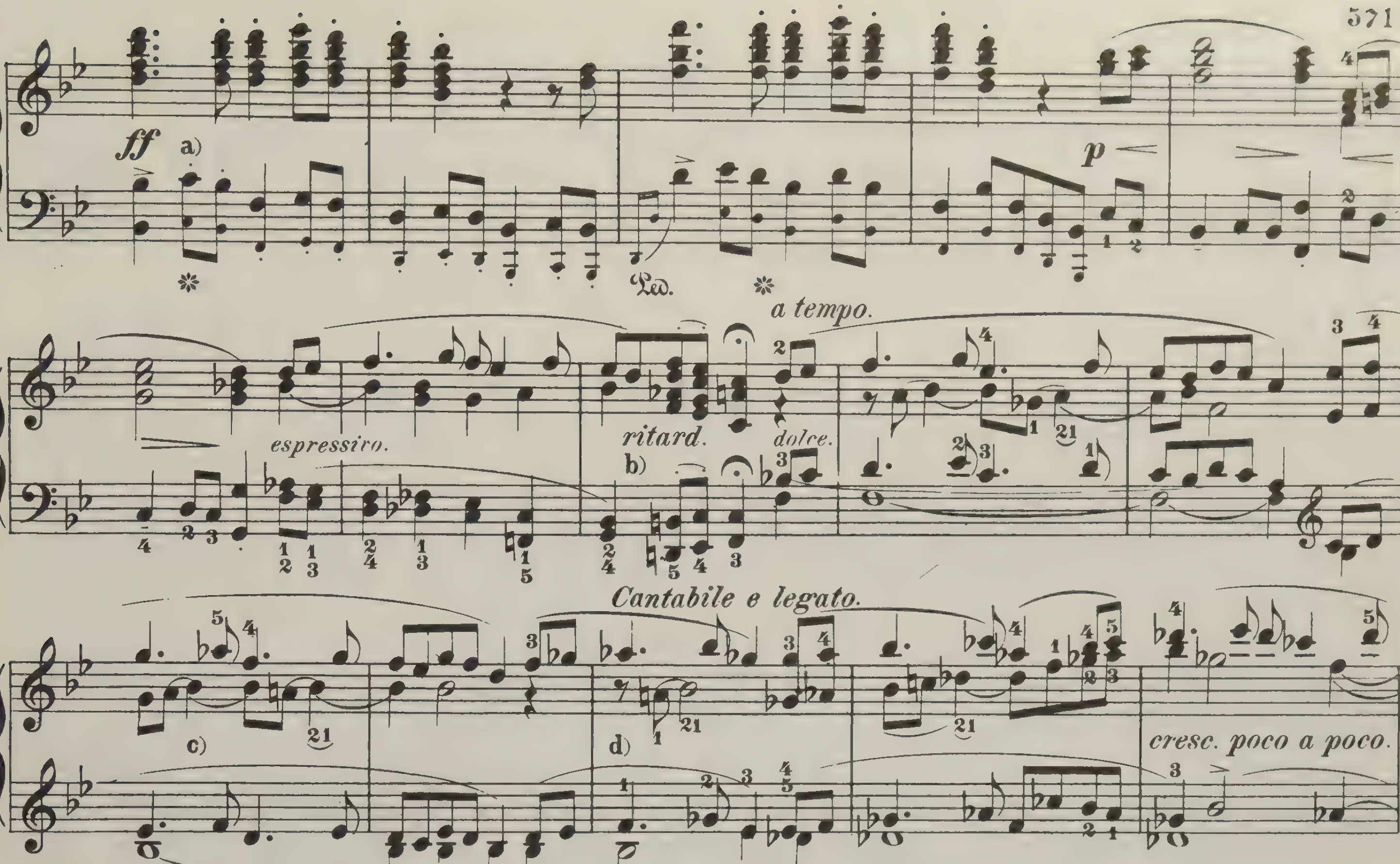
a) The *fortissimo* not entering till this point, the player should take care not to become too "heated" during the preceding *crescendo*.



a) To avoid a collision of the hands on F♯, the left hand may very well omit the fifth quarter-note.

b) With this new presentation of the wholly unaltered original text, the Editor thinks that he has succeeded both in making the succession of the imitations clearer, and in showing a far more convenient mode of execution.

c) The Beethoven-improvers of former times, when the Master's last works were outlawed, so to speak, changed the A♯ in the next two measures into A, and thus degraded the enharmonic originality to chromatic triviality. A♯ must be considered, up to the last measure before the reëntrance of the principal theme, as the leading-note of B-major; and F, for the present, as E♯. Thus the principal theme properly reenters in the ideal (in contradistinction to the written) key of "A♯-major". The entire modulatory conception vividly recalls the transition in the middle phrase of the first part of the Fourth Symphony. In that case the Master uses, besides, the "readier" chord of the fourth and sixth for the resolution, — a chord which, as being unsuited to the expression of his so exceedingly refined musical sense, he uses as seldom as possible in his later period. In this latter point, Hector Berlioz must again be mentioned as the composer who has most deeply felt and truly assimilated Beethoven's spirit. The Editor calls renewed attention to the remarks under Sonata Op. 54, page 427.



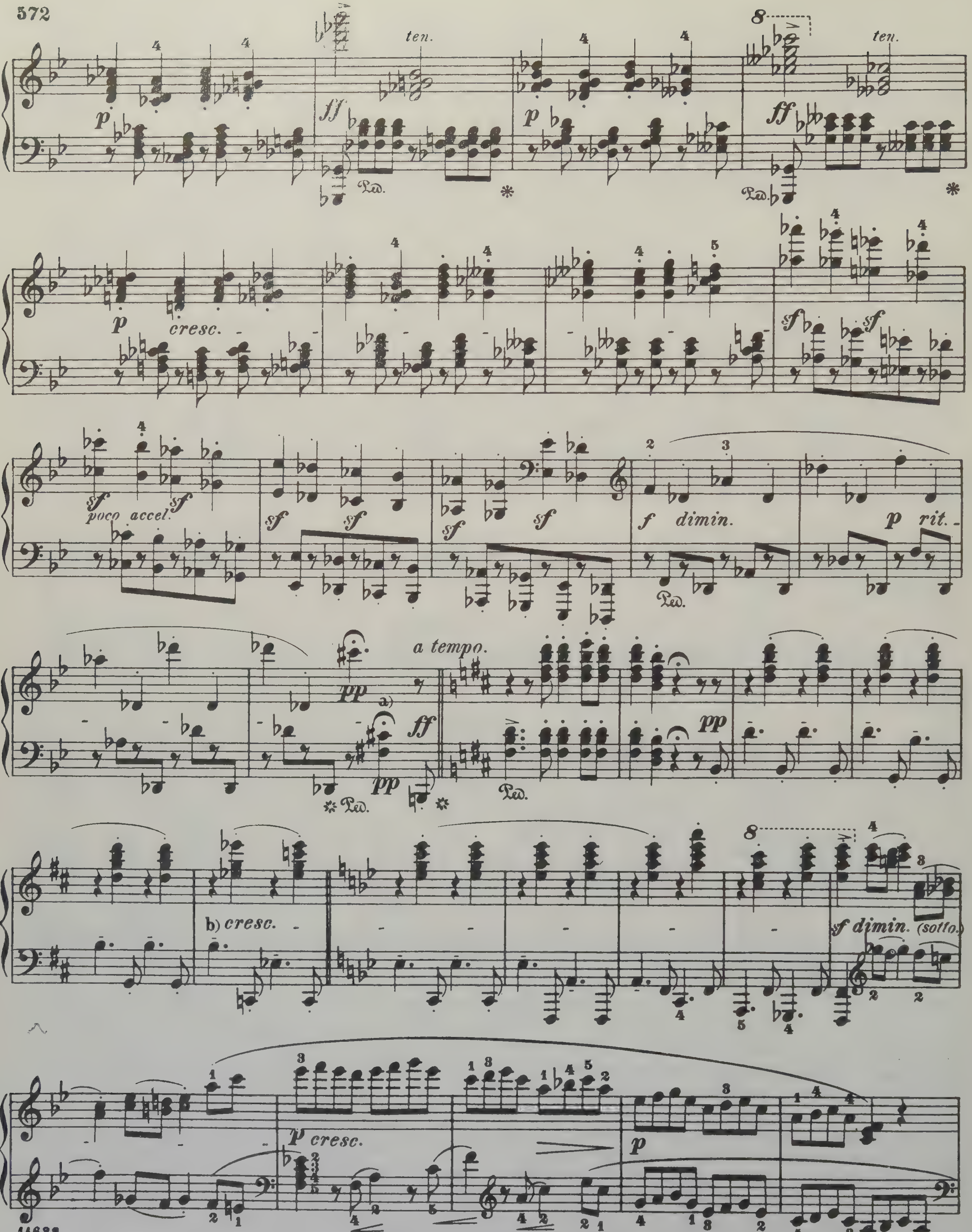
a) The doubling of the bass in the octave, added by the Editor, is necessary, so as to bring out the triumphant character of the principal theme with adequate effect.

b) Neither *ritardando* nor hold should be exaggerated.

c) The A♭ in the soprano does not suffice to give the fundamental tone a dominant character. In classical music, the sixth takes the *minor,* not the *major,* seventh in figuration.

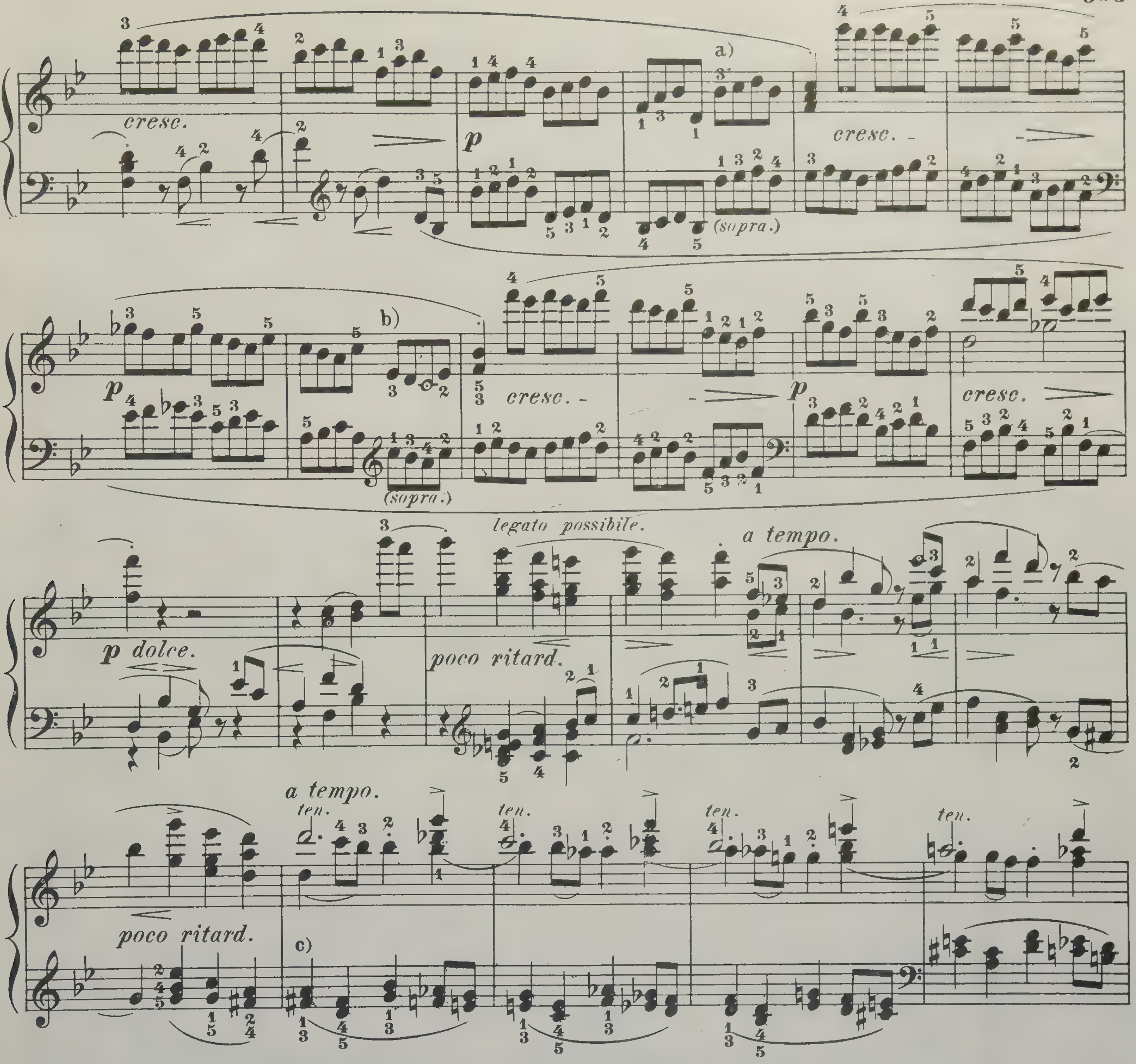
d) The new Leipzig Edition transforms the A in the inner part to an incomprehensible A♭. To obtain a closer *legato* in the soprano, let the left hand relieve the right of this changing-note (and also, in the next measure, of the second eighth-note C) in a discreet manner.

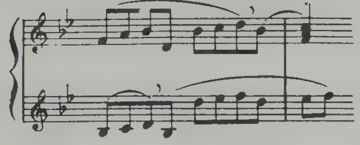
e) A caution against the toying execution is the more needful, because the performance of this *crescendo* must bear the stamp of impassioned fervor.

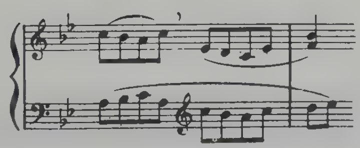


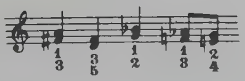
a) This hold requires extraordinary prolongation, about 1½ measures at least.

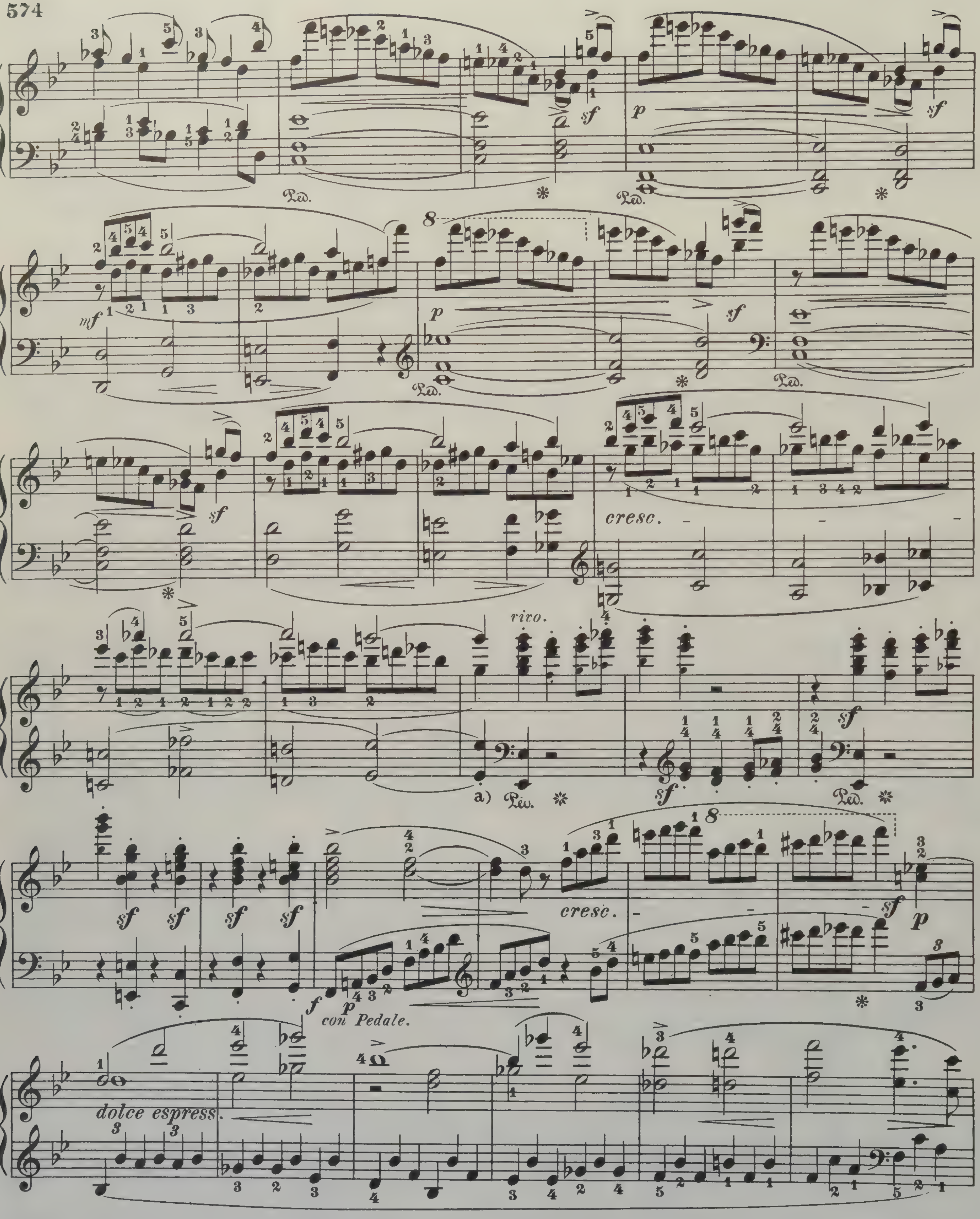
b) Some earlier editions have "corrected" the B into C, to avoid the passing cacophony. But the latter interval is wrong thematically. The Editor prefers to drop the C in the soprano as long as the B sounds.



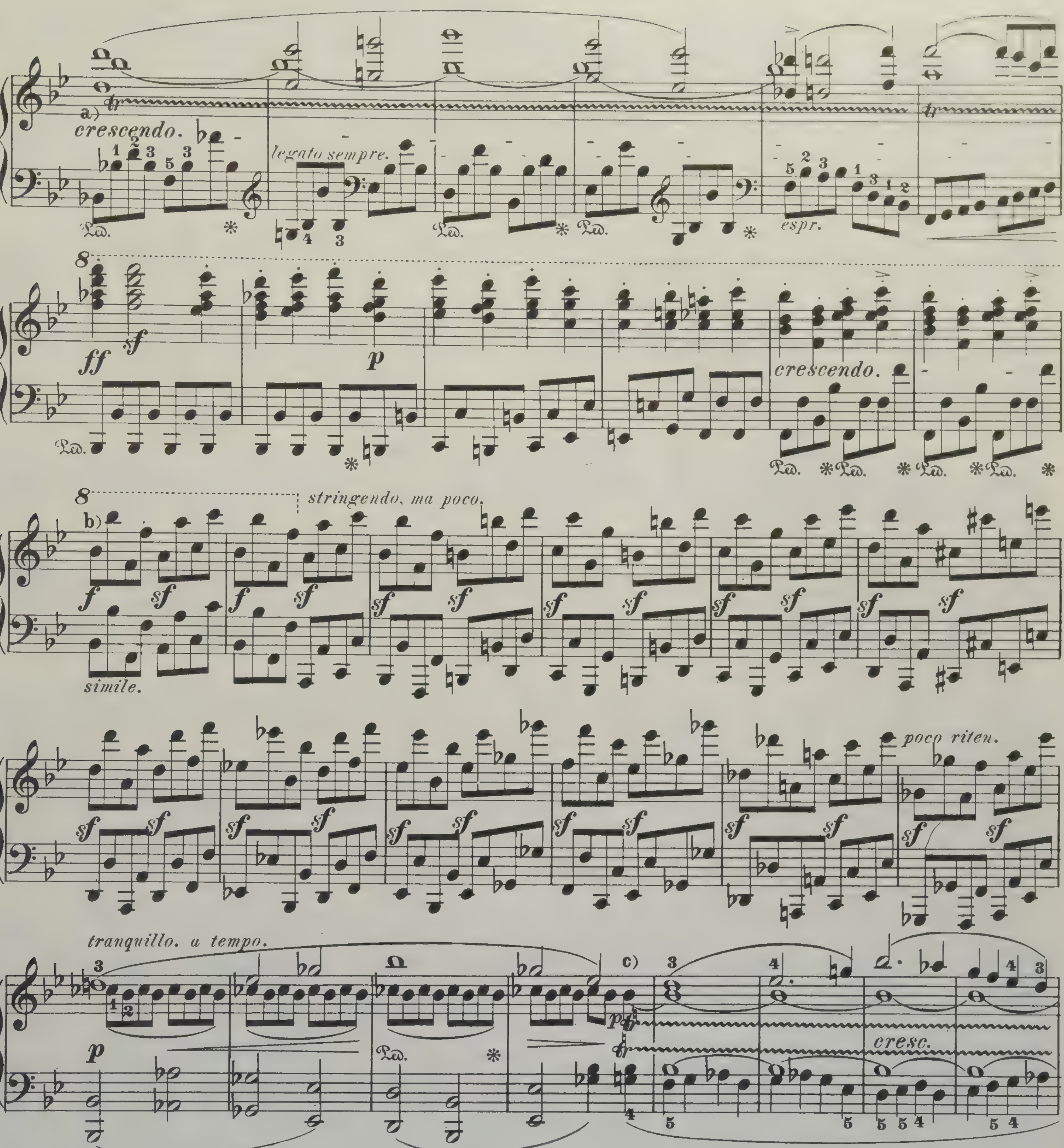
a) Execution:  comp. Note a), p. 565.

b) Execution:  comp. Note b), p. 565.

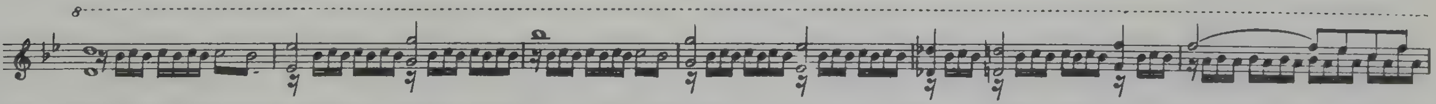
c) The more convenient fingering:  was not chosen by the Editor, because, in *legato* passages of thirds, the second stroke of a key by the same finger sometimes fails, which gives, instead of: the following version:



a) The repeated E♭ in the bass: would produce a harsh effect surely not intended by the Author — comp. the parallel passage in the first division — and decidedly prejudicial to the effect of the characteristic stroke on the second beat. (Comp. the Härtel Edition.)



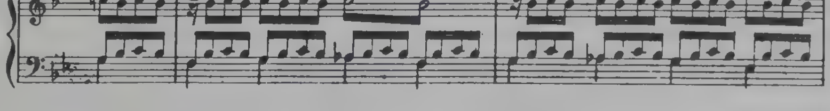
a) Execution:



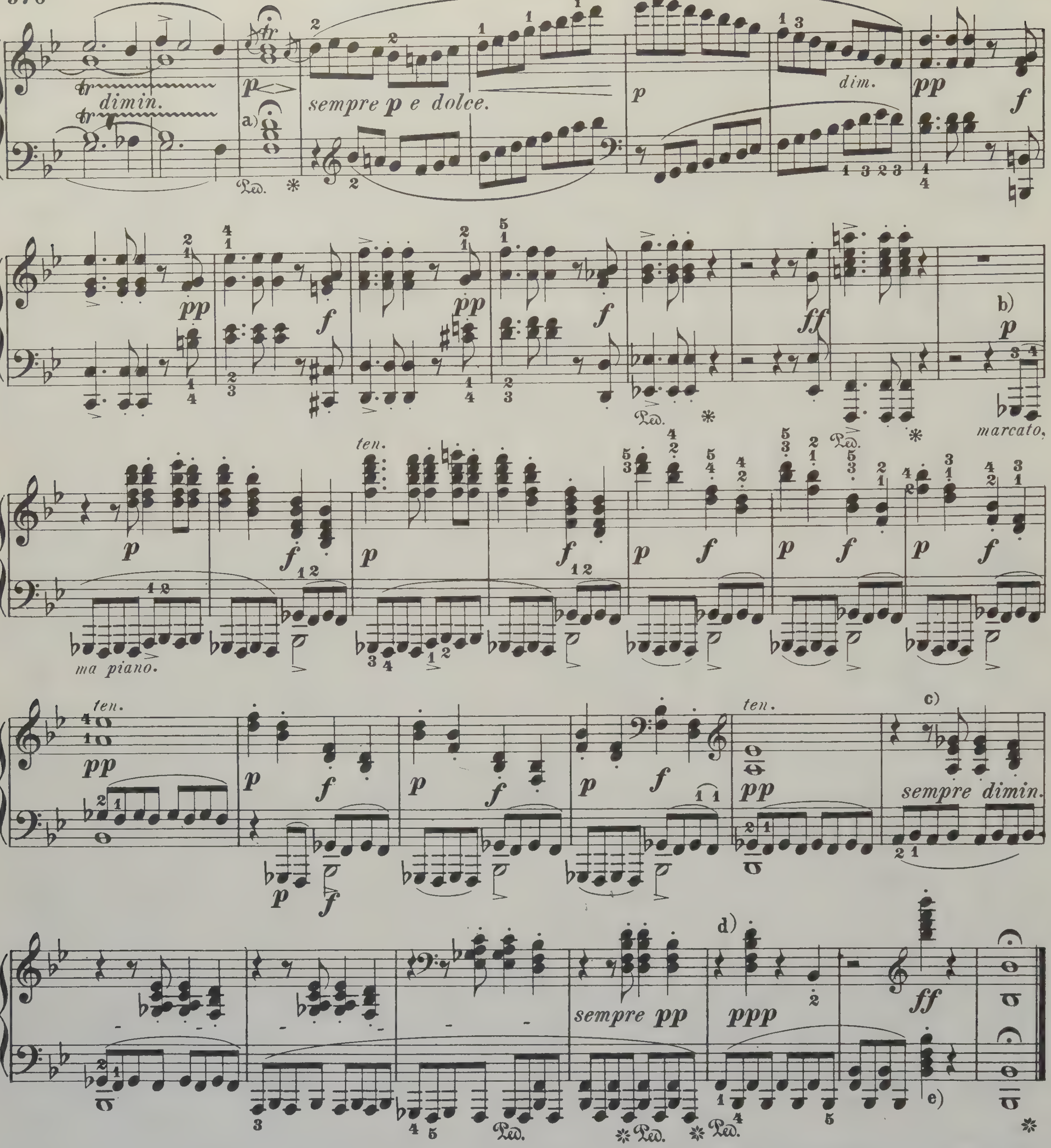
A real trill in the second half of the last measure sounds badly, and enervates the strength needed for the succeeding *fortissimo* strokes.

b) Arpeggio'd octaves, as a facilitation in case of insufficient strength, are objectionable, the movement in eighth-notes being indispensable. If tired, it is better to play "flat" octaves with both hands, the right hand striking after the left. Comp. Note d) on page 523 (under Sonata Op. 81).

c) Execution:



etc.

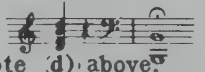


a) Here as elsewhere the trill should begin on the higher auxiliary; prolong the hold for two full measures, giving the trill an even *crescendo* during the first and a *decrescendo* during the second.

b If so desired, the *piano* passages may be played with the soft pedal, which of course must be instantly released at the abrupt *forte* strokes.

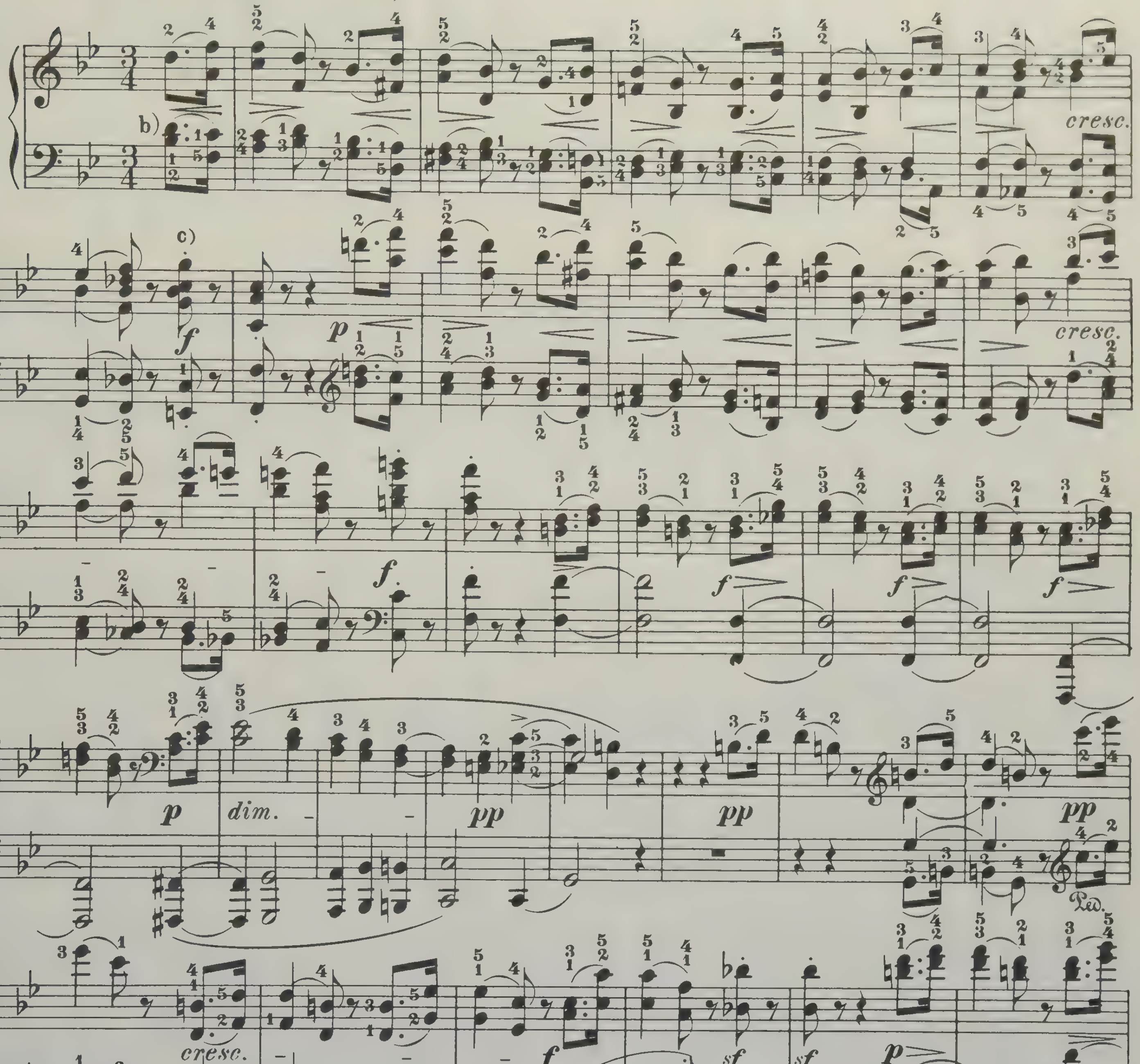
c) Any delay or dragging of the tempo, as a promotion of the *diminuendo,* is entirely inadmissible.

d) Final echo of the theme in augmentation:

e) The Editor plays the chord in the left hand an octave higher, whereby increased sonority is obtained. The reading  also appears proper, on account of the thematic reference contained therein. See Note (d) above.

Scherzo.

a) Assai vivace. (𝅗𝅥. = 80.)

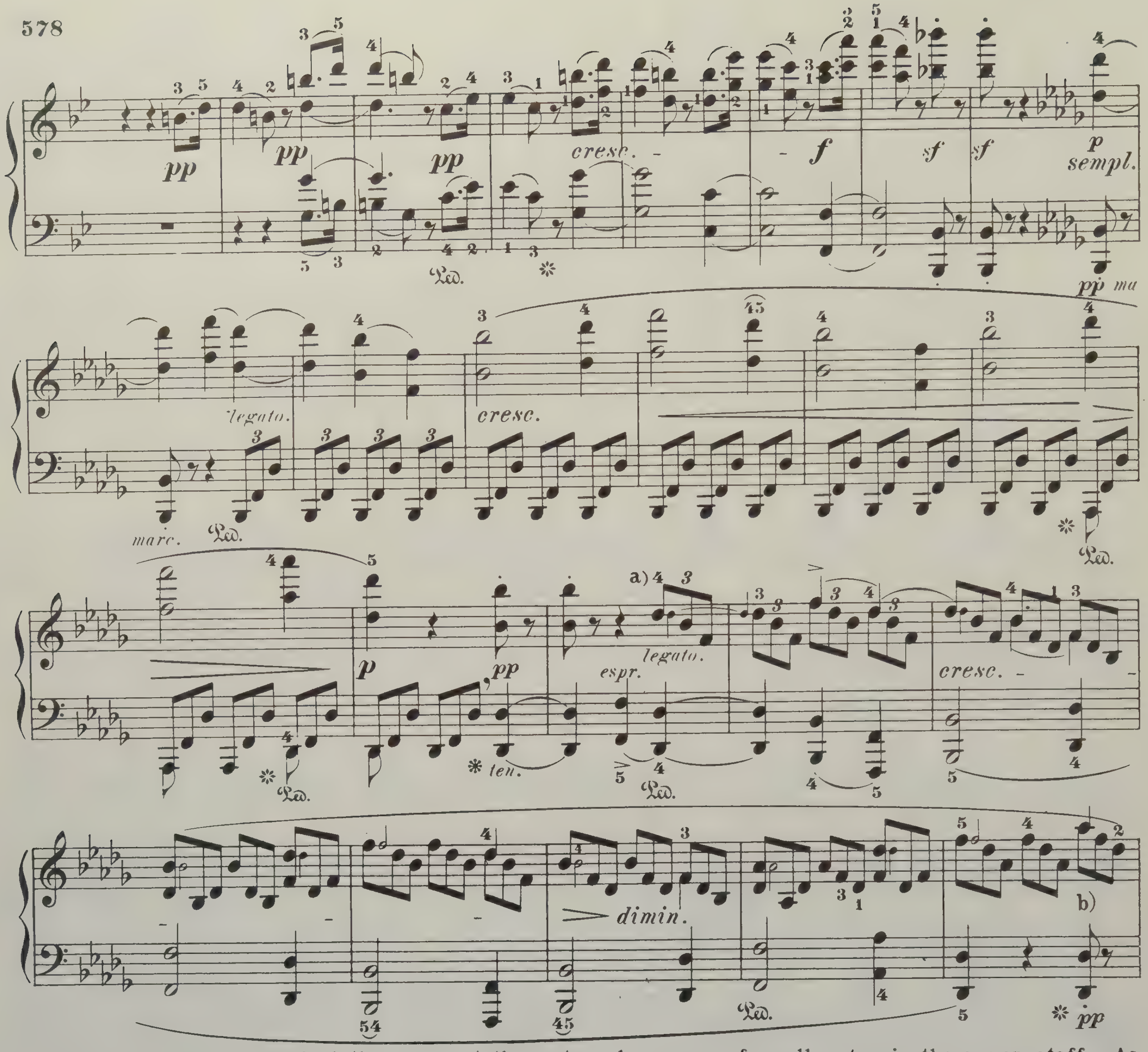


a) The metronomic marking 𝅗𝅥. = 80 is by the Author himself, as Czerny testifies. In the Editor's opinion the piece loses none of its animation by taking it somewhat slower (say 𝅗𝅥. = 66), while the performance gains decidedly in distinctness.

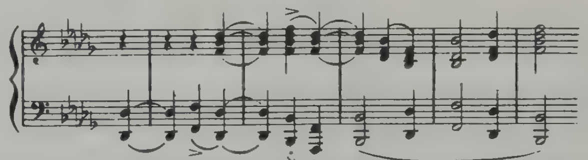
b) The prescribed change of fingers is necessary from rhythmic reasons; the initial difficulty is richly repaid by the infallible confidence attained by the player who familiarizes himself with it.

c) These two strokes are important from their thematic significance. Before practice, the player should thoroughly familiarize himself with the rôle they play in the movement, likewise with their ethereal whisperings in the Trio and their rioting in the Coda.

d) See that the left hand brings out the bass skip: as distinctly as possible.



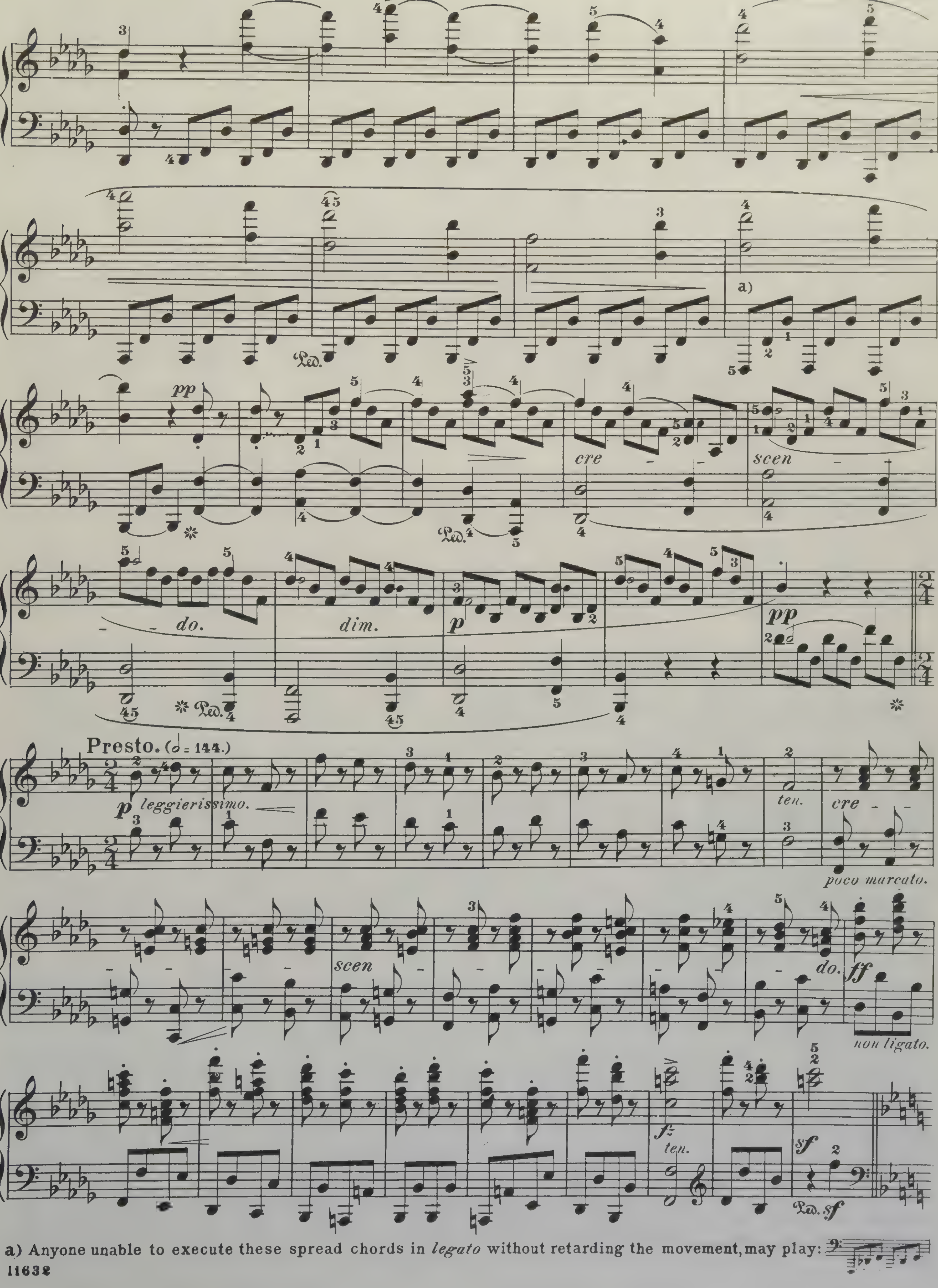
a) The Editor has exhibited the canon at the octave by means of small notes in the upper staff. As a matter of course, all notes coinciding with steps of the melody in this movement, which for the rest must be played with the utmost tranquillity and evenness, should receive somewhat stronger emphasis. The difficulties of even a merely *correct* execution (let alone a *fine* one) of this middle movement are the more formidable, the less they appear on the surface. Begin study in the very slowest tempo at first practising the canon without the figuration, to begin with:



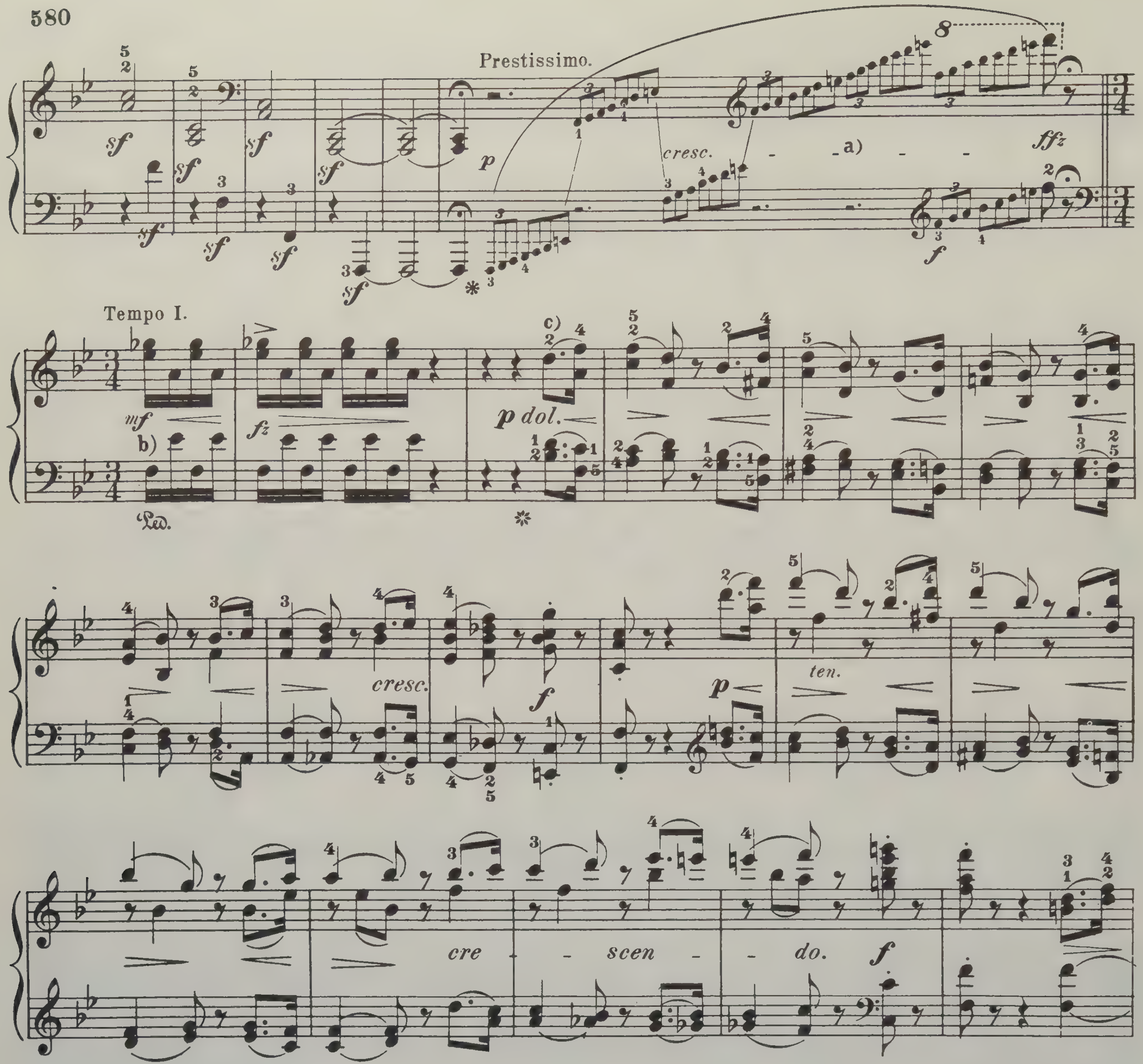
etc.

For the more sensitive class of players a new task presents itself when the technical difficulties are all mastered, demanding not only independence in the hands of each other, but also great self-control; namely, the imitation of the dynamic shading of the theme. The *crescendos* and *diminuendos* must not be brought out simultaneously in both hands, but always a measure later in the right hand than in the left. We have abstained from marking these shadings in detail (they may be read "between the lines") in order not to overload the text.

b) The *pianissimo* strokes (comp. Note c) on p. 577) must be played very light and short, "quasi pizzicato," perhaps with the soft pedal, whose use seems proper, besides, in the whole episode. The character of the instrument employed is the decisive factor in such questions of tone-color.

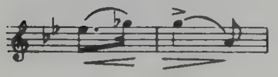
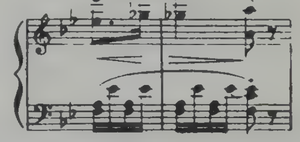


a) Anyone unable to execute these spread chords in *legato* without retarding the movement, may play:

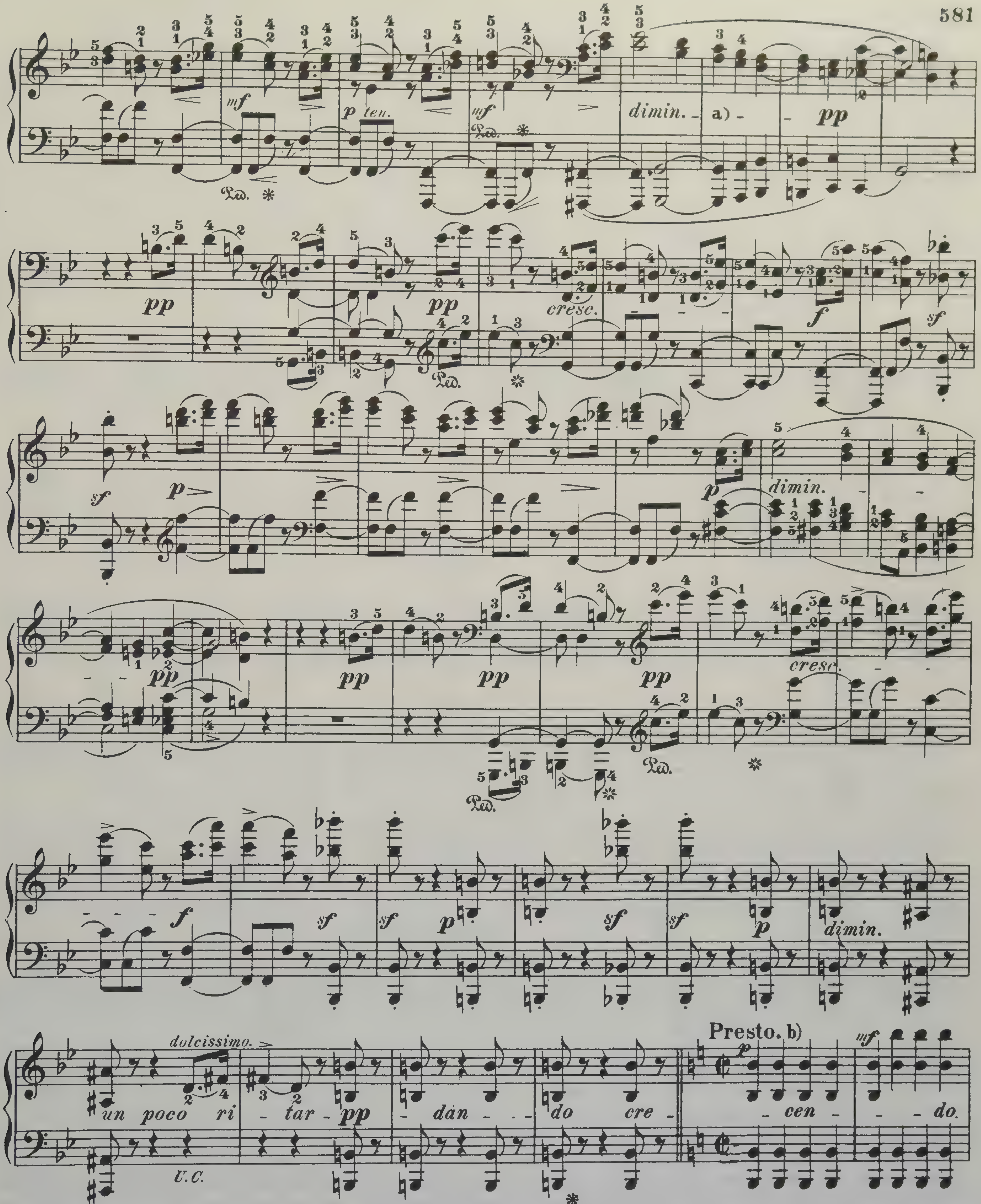


a) This alternation of the hands prescribed in the original, though very convenient at the beginning in executing this passage, is fully as inconvenient at its close; the Editor therefore prefers to let the right hand run up uninterruptedly to the final note.

b) This tremolo contains a latent thematic reference, which the Editor apprehends as follows:

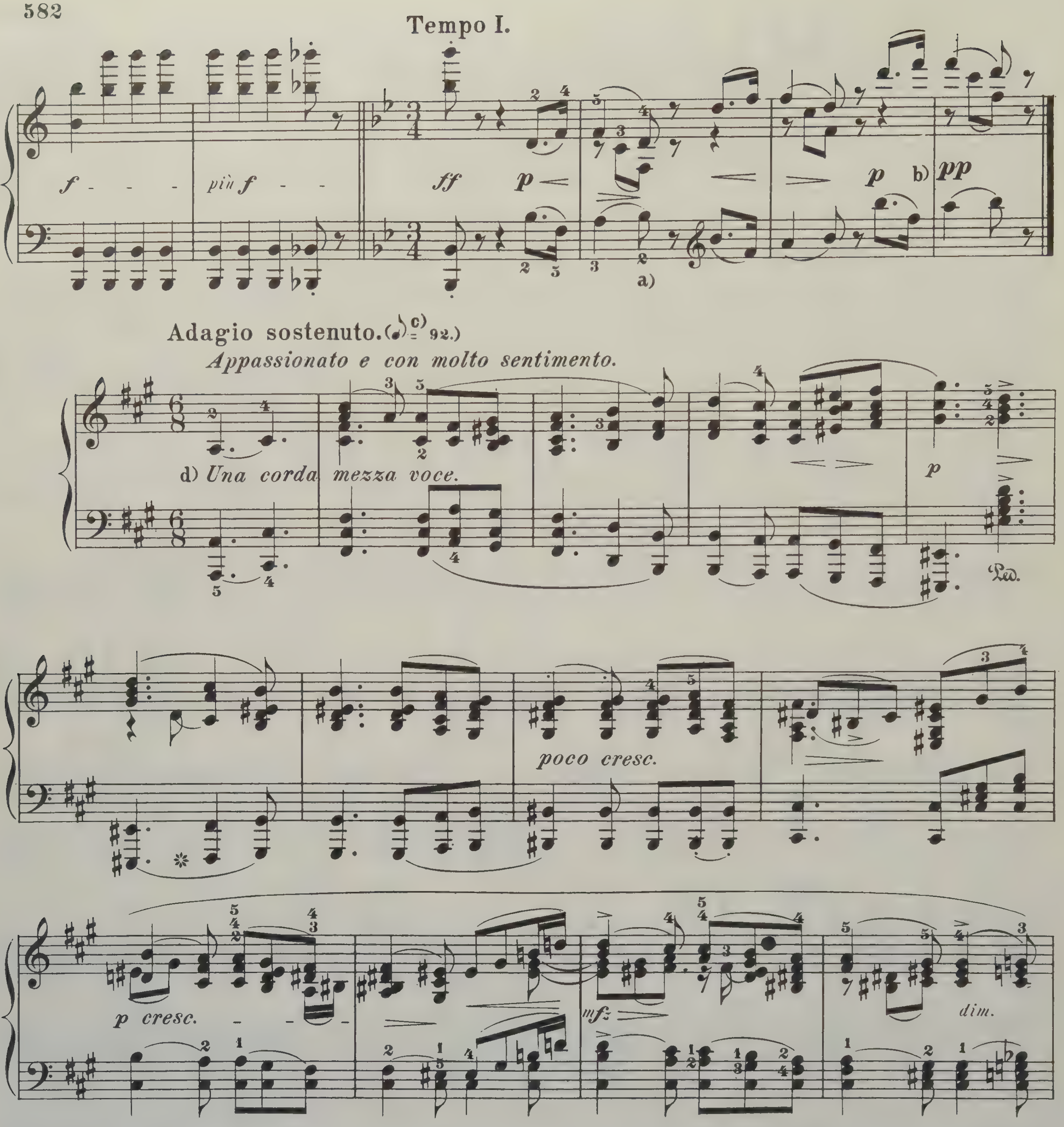
 in accordance with which he sanctions the following variant: 

c). When playing this Sonata in public it might have a good effect to repeat the Scherzo and Trio at this point. Such is the Editor's practice with the Intermezzo of Sonata Op. 110. It may excite surprise, that just the lengthiest Scherzi of Beethoven, e.g., in the Trios Op. 70, Nº 2, and Op 97, contain a double repeat; whereas the very materially shorter Scherzi of other works, the imparting of which to the hearer would be so greatly assisted by a "Da Capo," lack this direction. In case one aims at an effect satisfactory to the hearer, this liberty on the Editor's part will hardly meet with disapproval—the less so, because in the present case, for instance, there need be no fear of "protraction."



a) "Variatio delectat." Do not correct this (admittedly rather "grating") bass passage into harmony with the smoother version in the first part. Even Beethoven's caprices are always to be respected, and his divergences in repetitions must not be regarded as simply accidental or arbitrary. In this reprise the whole Scherzo assumes a more "demoniac" character, which reaches its climax in the Coda, and leads to a recognition of the aesthetic continuity of the separate parts of this Sonata.

b) *Presto* — i. e., a preparatory *molto accelerando* in the first two measures, the *presto* then entering.

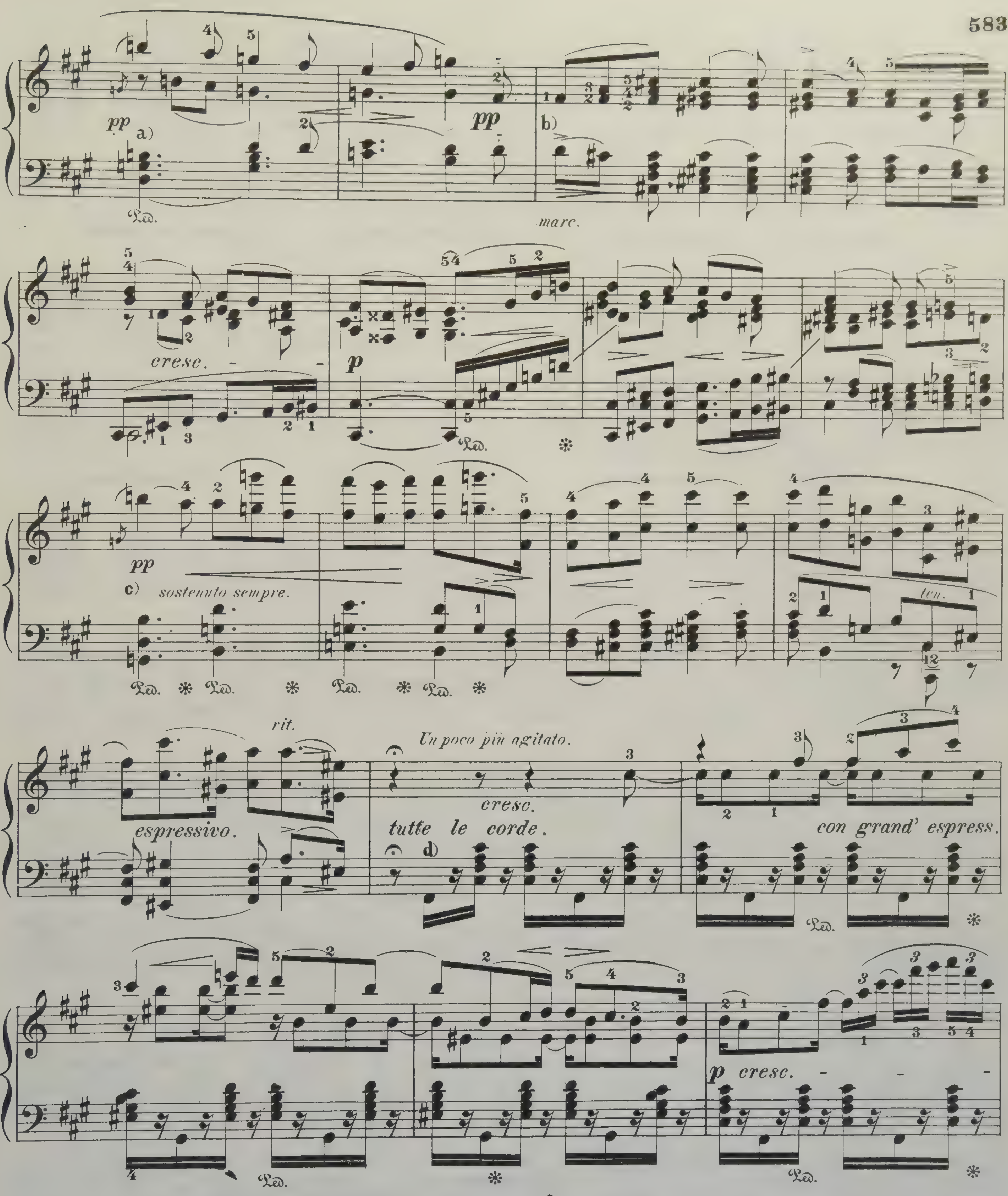


a) The fundamental B♭ in the left hand must be more strongly accented than the fifth in the right hand lying below it. The player, ever critical of his own performance, must judge the proper difference of touch by ear.

b) Resist the temptation to bring in a *ritardando* at the close. The theme must vanish like a spectral vision.

c) On very sonorous pianos the tempo may be taken still slower. The direction "appassionato e con molto sentimento" must be followed throughout; its correct observance can be taught only practically (orally). In scarcely any other of the Master's compositions is such a devotional, reverent self-abandonment required in order to do justice to its sorrowful sublimity. Here "piano-playing" ceases; whoever is unable to lend soulful "speech" to his instrument, should content himself with reading.

d) What pregnancy the composer would have imparted to this introductory measure—its thematic import is manifested in the so-called episode, in the middle, and before the Coda—is shown by the well-known circumstance, that he had it inserted by his pupil Ries after he had delivered up the manuscript,—and surely not merely for introducing the transition from Scherzo to Adagio. Herr von Lenz, in his critical catalogue of Beethoven's works (Part IV, pp. 41-44), has some very apt remarks on this point.

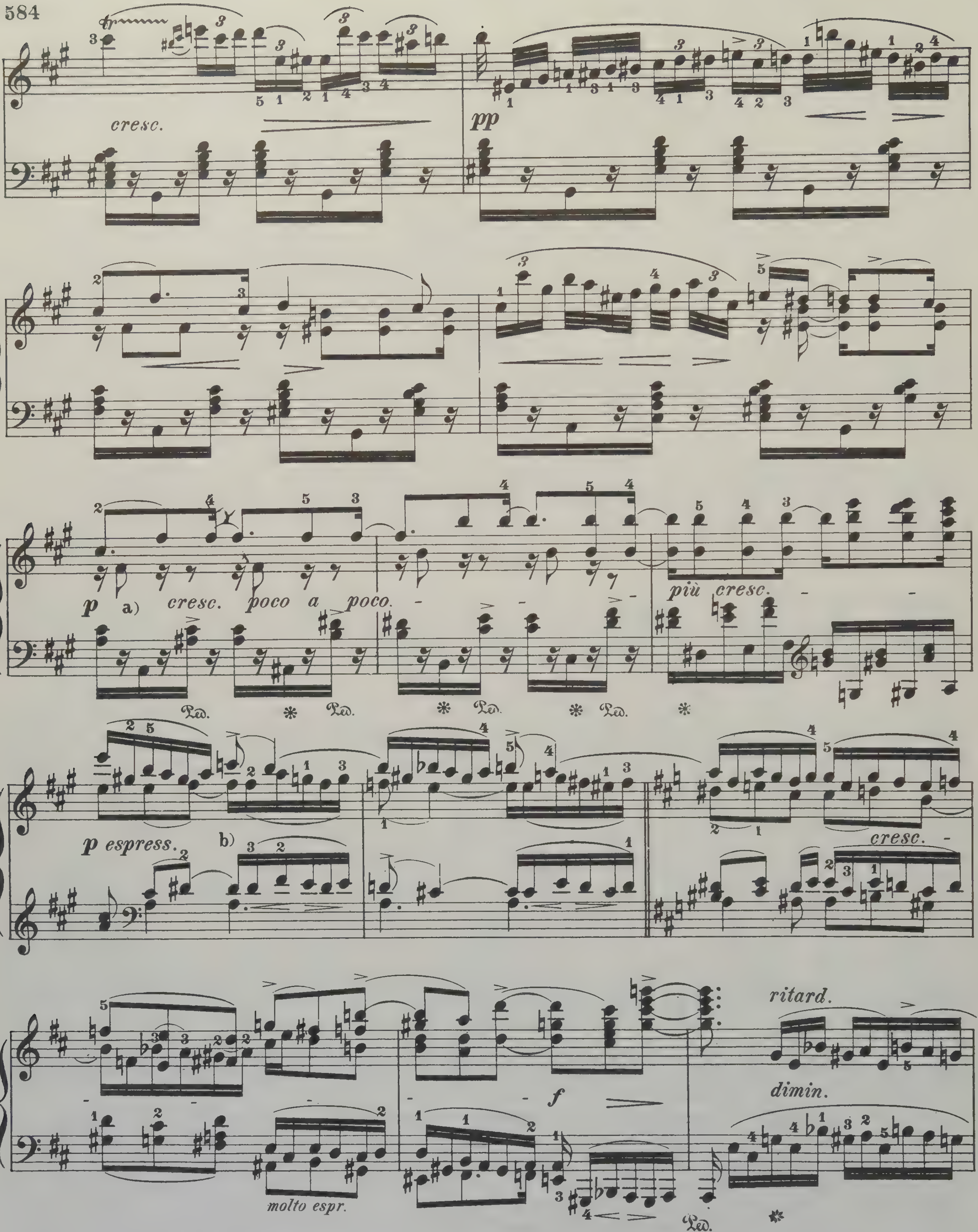


a) The D in the bass is not to be conceived as the root of a $\frac{6}{4}$ chord, but as a veiled form of the G-major triad, which would be too decided in effect for the twilight of the mood. Compare herewith the entrance of the theme in the Adagio of the string-quartet Op. 127. Indeed, the leading of the bass in Beethoven's later works should never be traced with an eye to its *harmonic* import, but to its *contrapuntal* (i.e., melodic) significance.

b) Similarly this D^1 is not to be viewed as the root of a major triad, but as a suspension before $C^1\sharp$.

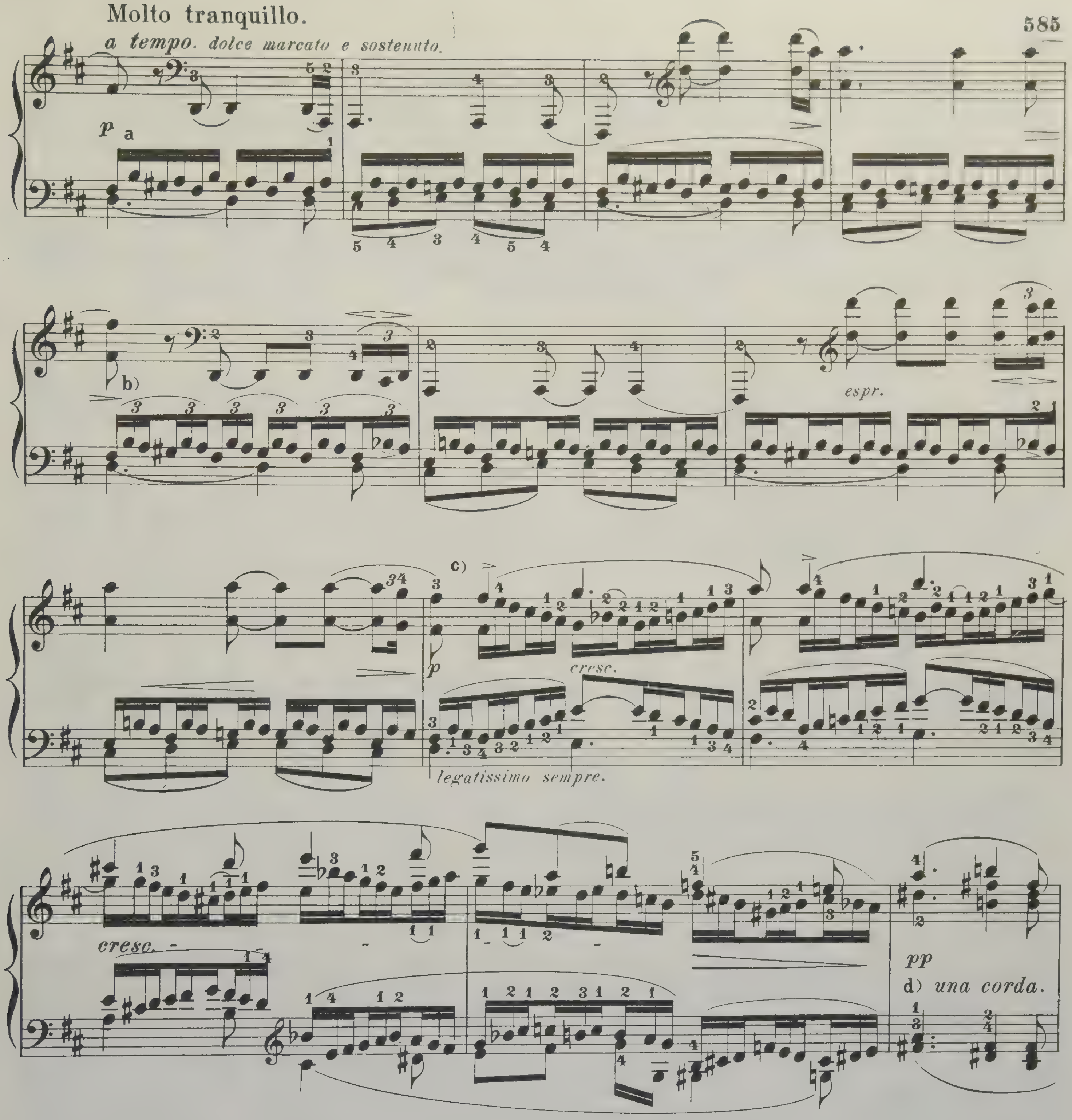
c) Strive to the utmost to avoid arpeggiating these spread tenth-chords; the tone-color ought to imitate the character of a *pianissimo* by the trombones.

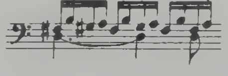
d) The *staccato* in the accompaniment must not be exaggerated, nor should the hand playing it be lifted too high.



a) This *crescendo* may be combined with a slight animation of the tempo. At the abrupt "*piano*," however, tranquil uniformity must again prevail.

b) The inner parts, and their imitations of the soprano, ought to be performed with even more expression than the latter itself.

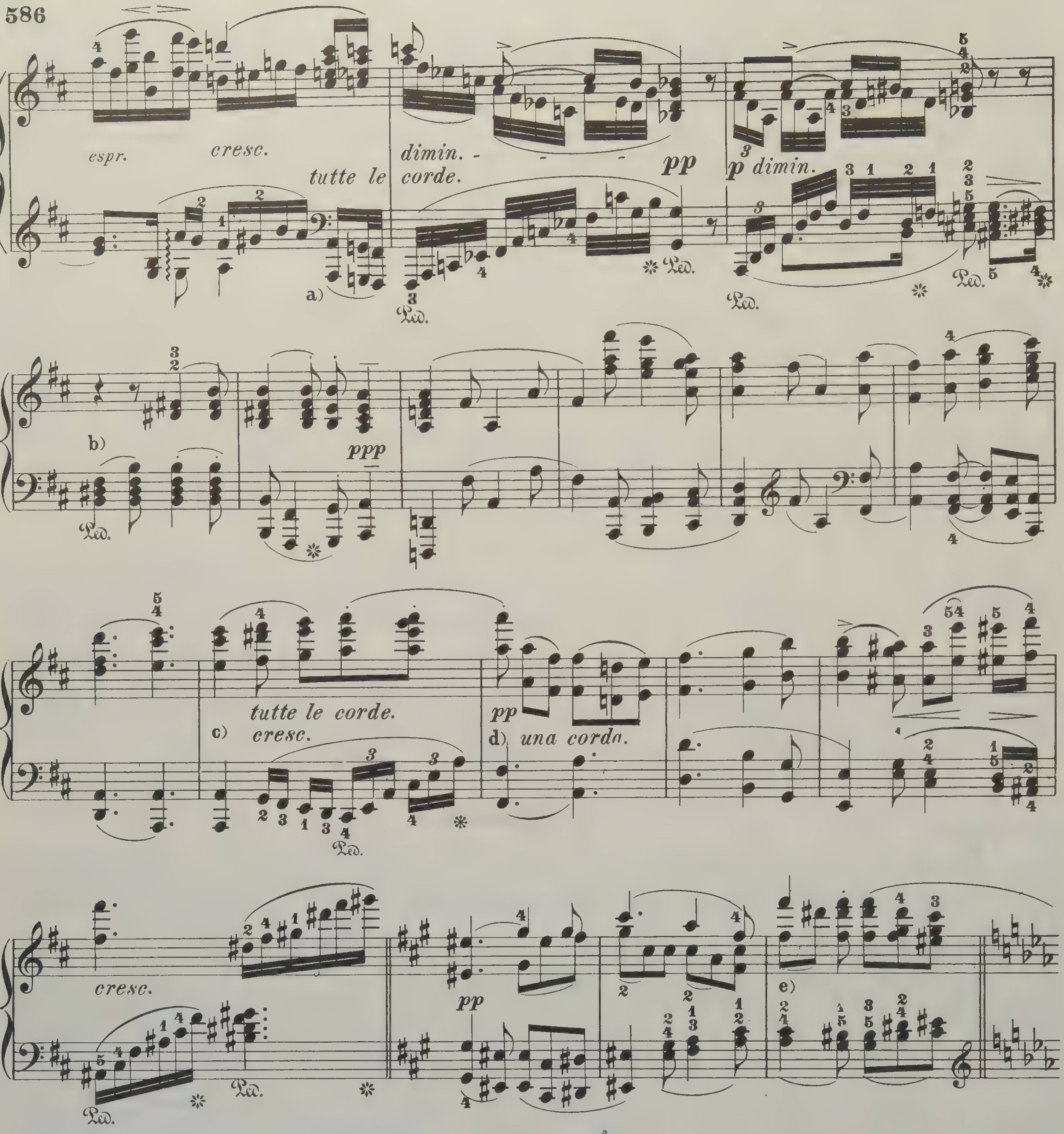


a) The general direction "con molto sentimento" heading the entire movement, should also be extended to all the comparatively unimportant accompaniment-figures, none of which ought to be played off dryly, coldly, or indifferently in any degree. This applies especially to the present (viola-like) figure, whose proper phrasing may be indicated thus: 

b) The above Note also applies to the execution of this figure in undulating triplets; it must be "sung" expressively.

c) Without prejudice to the *crescendo* extending through nearly 4 measures, each separate figure should be played *crescendo* in rising and *decrescendo* in falling, and this never simultaneously in both hands, but alternately, conformably to their imitative character.

d) The employment of the soft pedal must commence precisely where it is indicated by the Author; the passages affected should sound "like strains from another sphere."



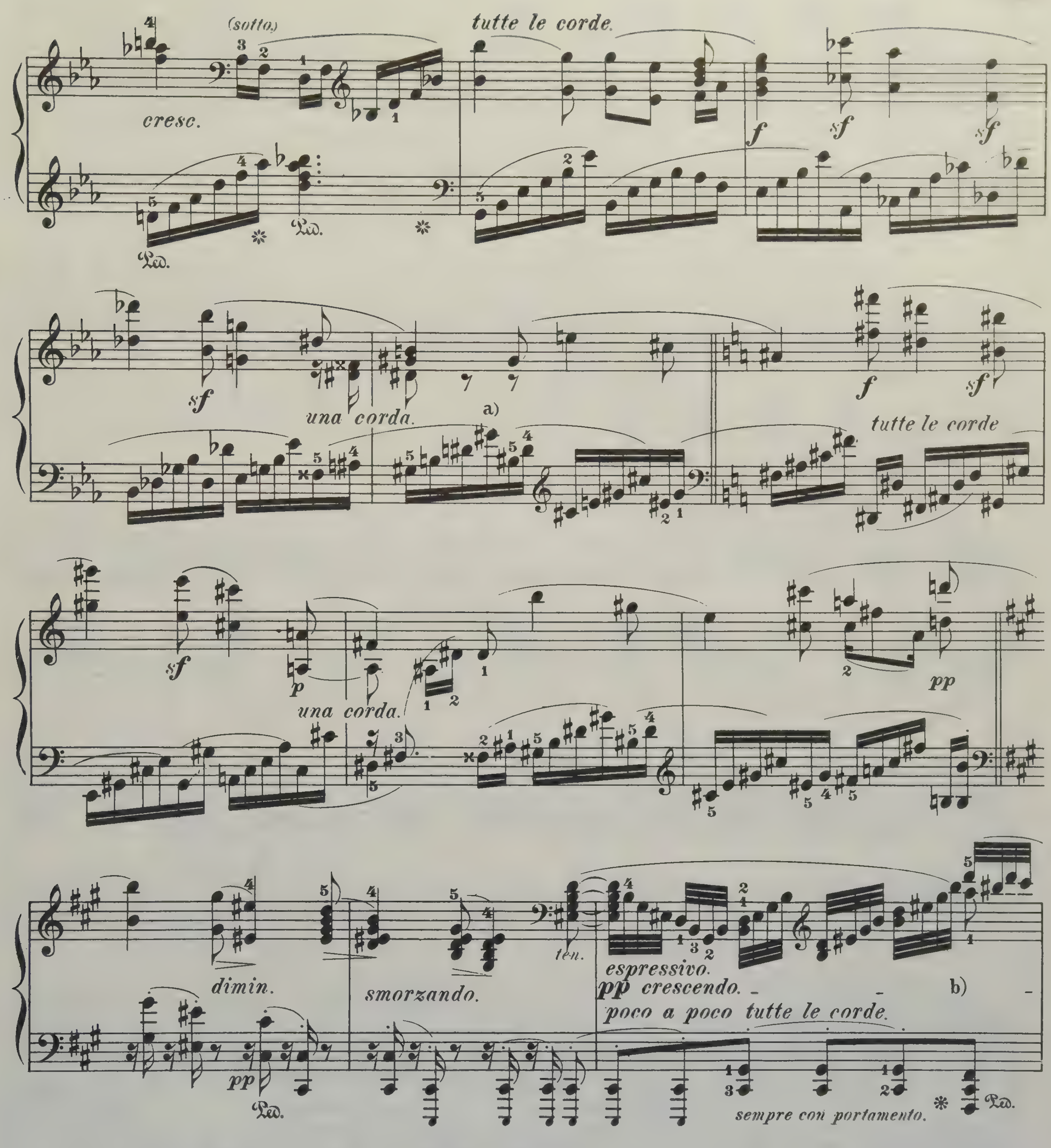
a) The Editor plays the bass figure [music] like a triplet [music], as the two 32nd notes might lend it a somewhat angular effect.

b) This B-major triad should not be conceived as a dominant chord. In fact, a prolonged delay on the same is advisable. The E-minor chord of the sixth in the next measure ought to sound — however natural the succession — almost like a foreign harmony. The magical light of the B-major must suddenly expire; the intended effect is attainable by a proper use of the pedals.

c) The Editor plays this bass passage in octaves — of course, so far as the prescribed *crescendo* permits, with a very suave *legato* touch.

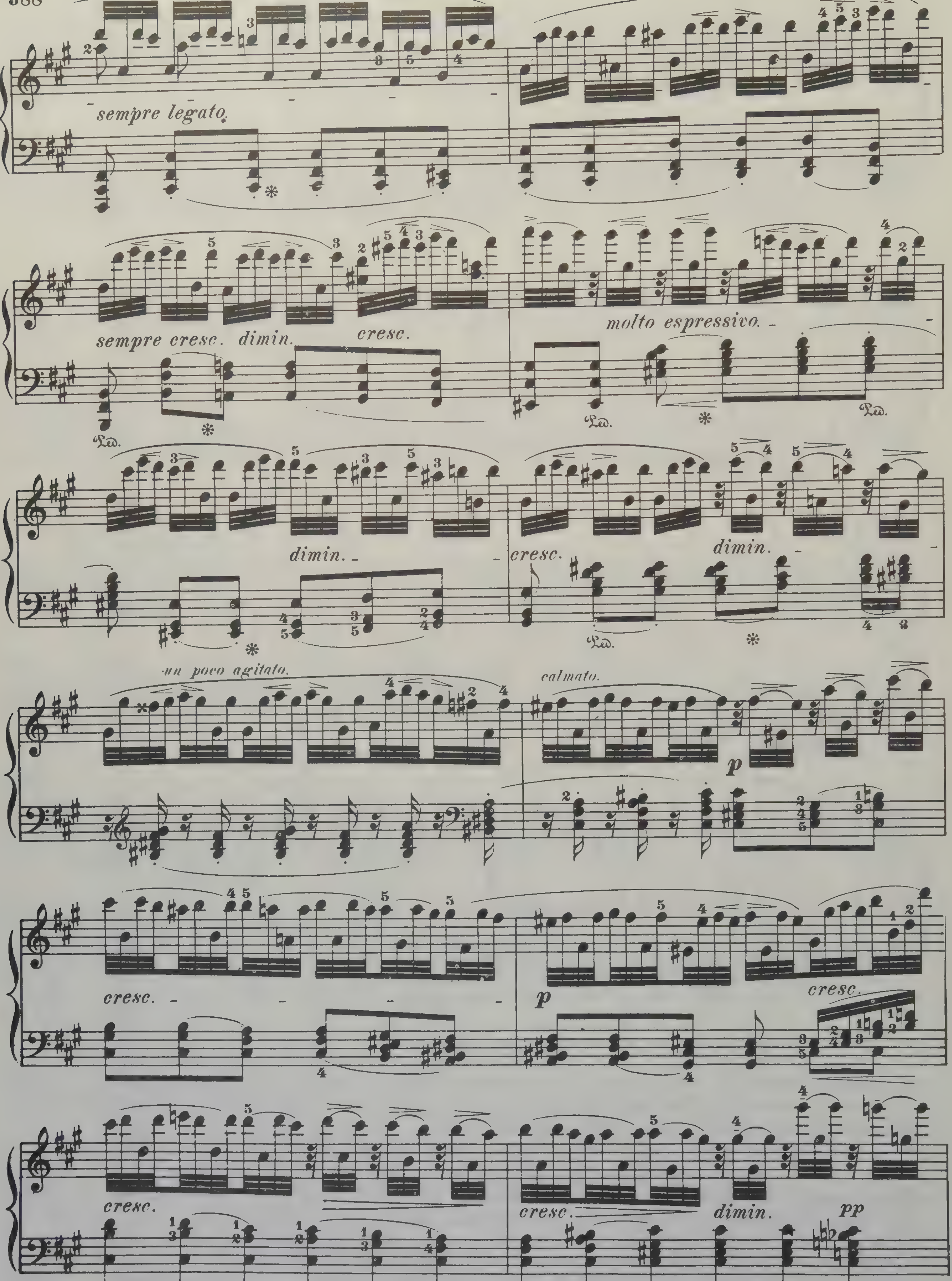
d) Here the introductory measure of the Adagio reappears for the first time, and 4 measures later in the right hand likewise; — though with a very gentle touch, the motive must be well marked, because the counter-theme in the other hand attracts the attention of the ear in a still greater degree.

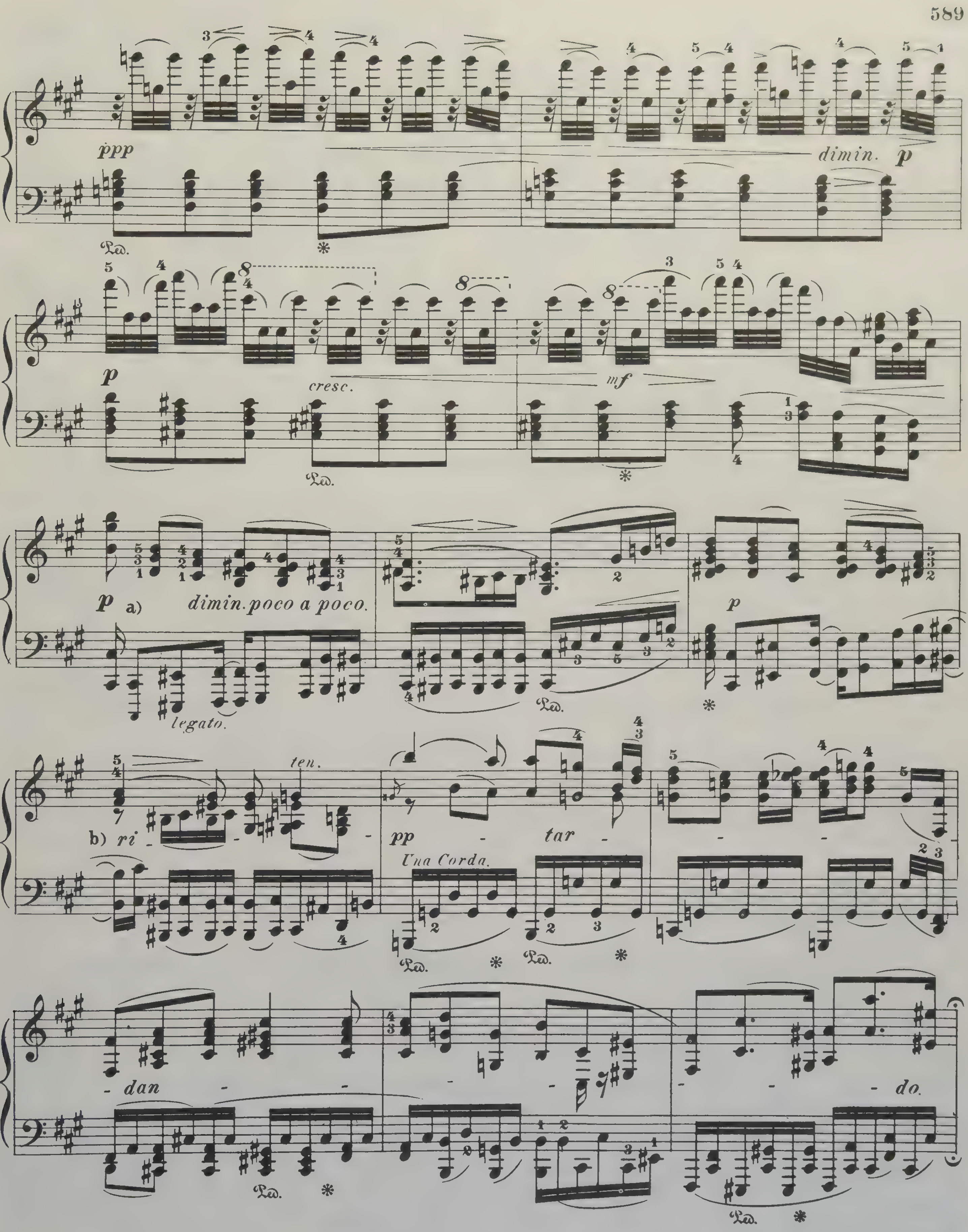
e) The actual melodic outline, divorced from the rhythmic transcription, is [music]



a) However conformable the series of "false relations" beginning here may be to the character of anxiety marking this transition to the variation of the principal motive, the player should still be heedful to mitigate its asperity by diversity in the coloring of his touch.

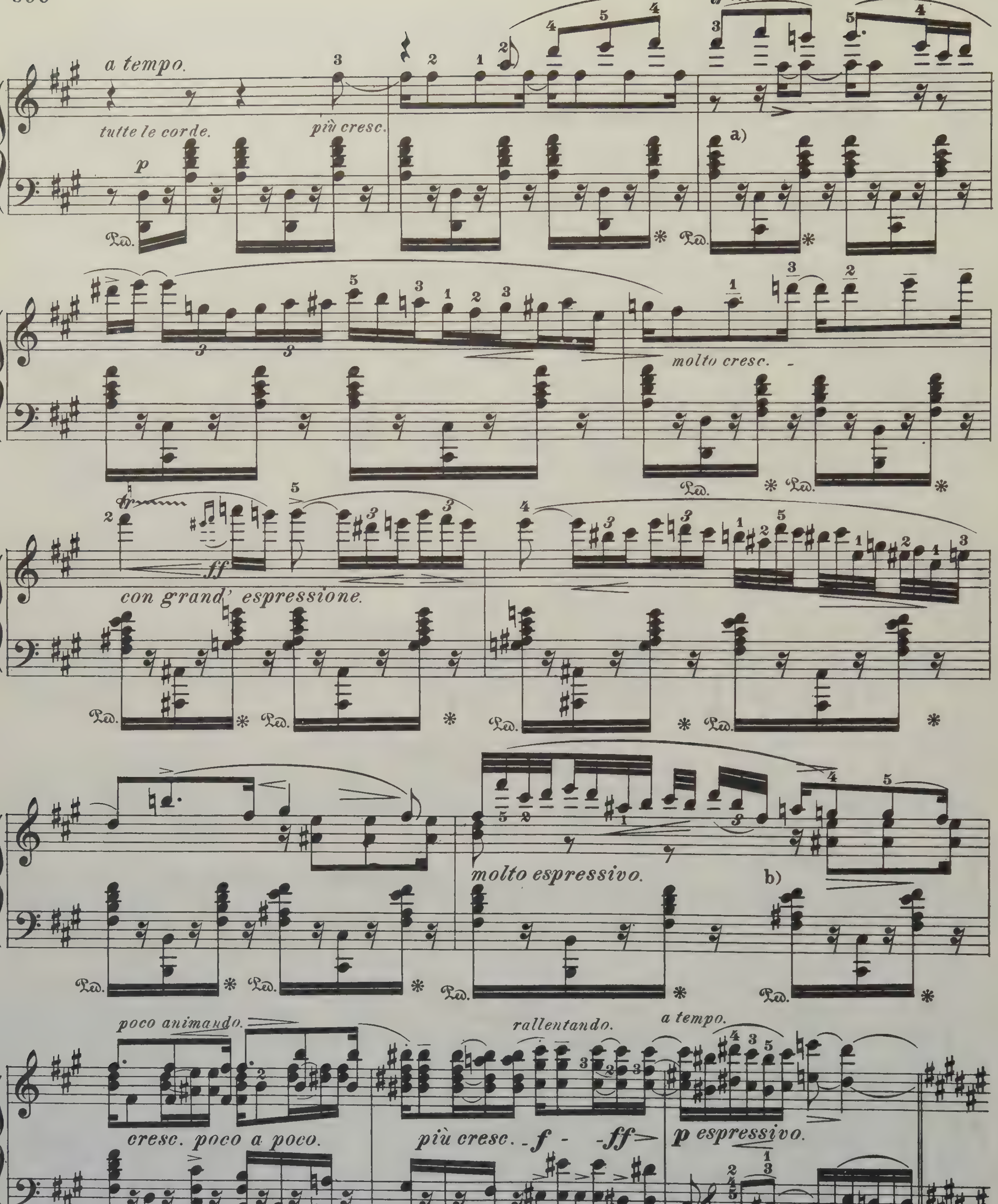
b) A perfect interpretation of the truly supernal beauty of this thematic metamorphosis cannot be thought of except after a complete assimilation of the minutest details. First of all, let the player compare the variation, measure by measure, with the original setting of the theme. Before these peerlessly soulful arabesques have been thoroughly learned by heart — memorized so that no slip is possible — a correct and intelligent (i. e., in this case, beautiful) rendering is out of the question. As a helpful parallel study we recommend the variations in the Adagio of the Ninth Symphony (in Liszt's piano-arrangement), which are more easily intelligible, inasmuch as they breathe a less "ascetic" sublimity.


sempre legato.
sempre cresc.
dimin.
cresc.
molto espressivo.
Ped.
dimin.
cresc.
dimin.
Ped.
un poco agitato.
calmato.
p
cresc.
p
cresc.
cresc.
cresc.
dimin.
pp



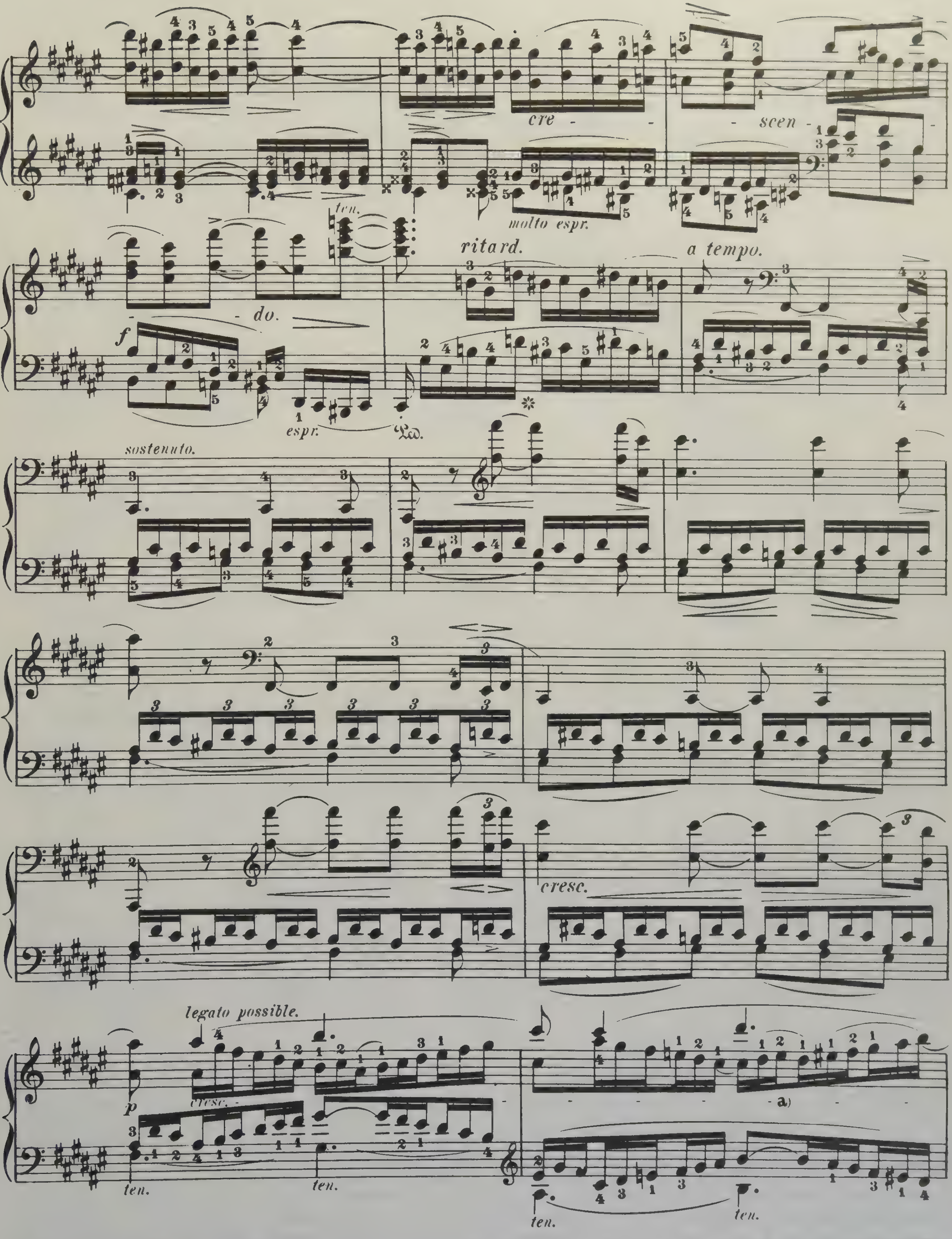
a) The player must not yield to the temptation to produce an "heroic" bass effect. The octaves must be played sonorously and very sustainedly, yet as if stealing on with ghostly lightness. Let the thumb strike a trifle stronger than the fourth and fifth fingers.

b) The *ritardando* beginning here and extending through six measures may be carried at least so far, as to give the 16th-notes the time-value of eighths.

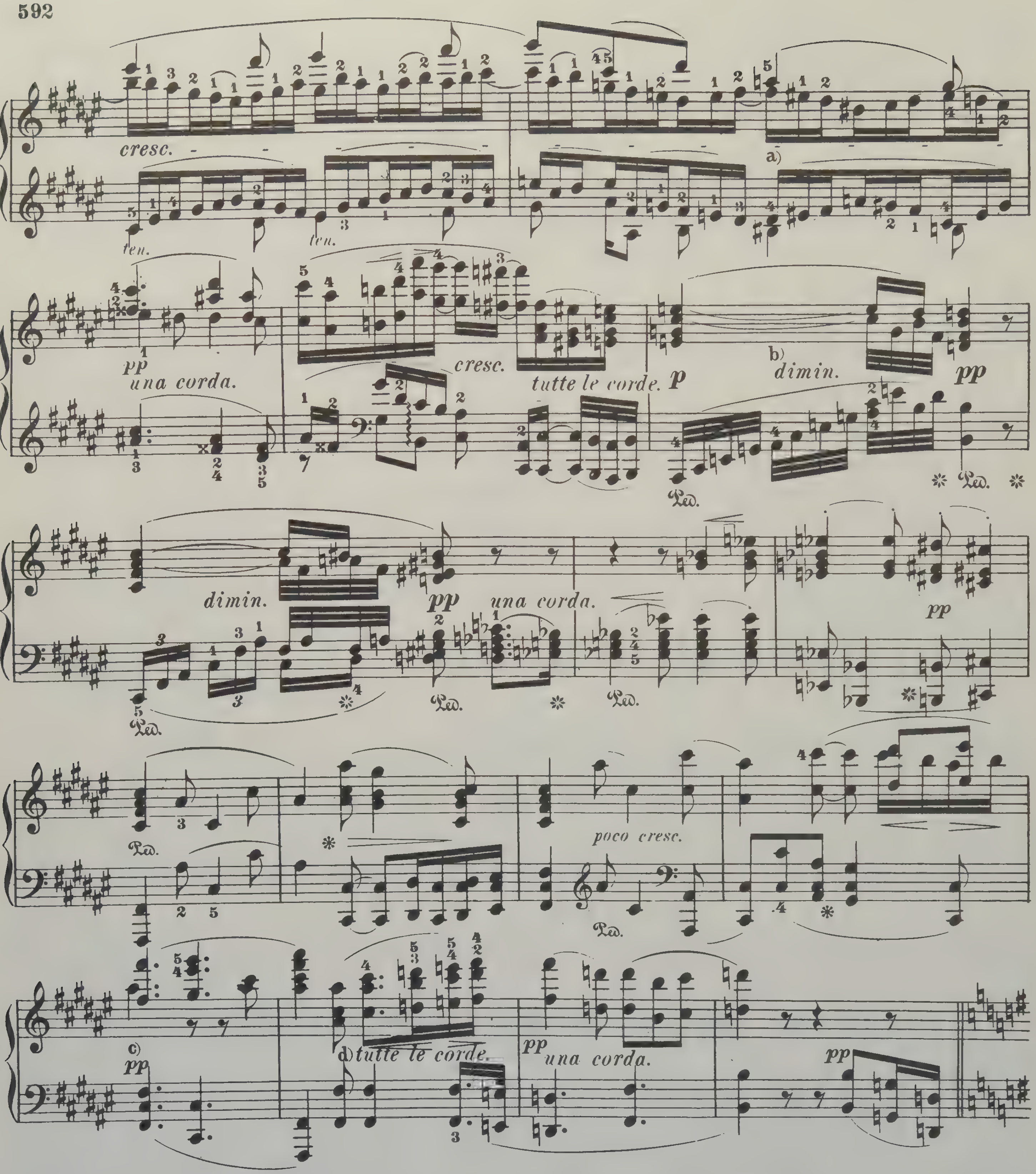


a) Execute the trill animatedly, and with the after-beat E³-F³♯ (not E³♮).

b) The Editor plays chromatically, in imitation of meas. 35:



a) Modifications of the fingering, in order to obtain a closer *legato*, are left to the player's stretching-capacity. The Editor's fingering is calculated for average hands, which must, however, have acquired special dexterity in sliding the thumb.

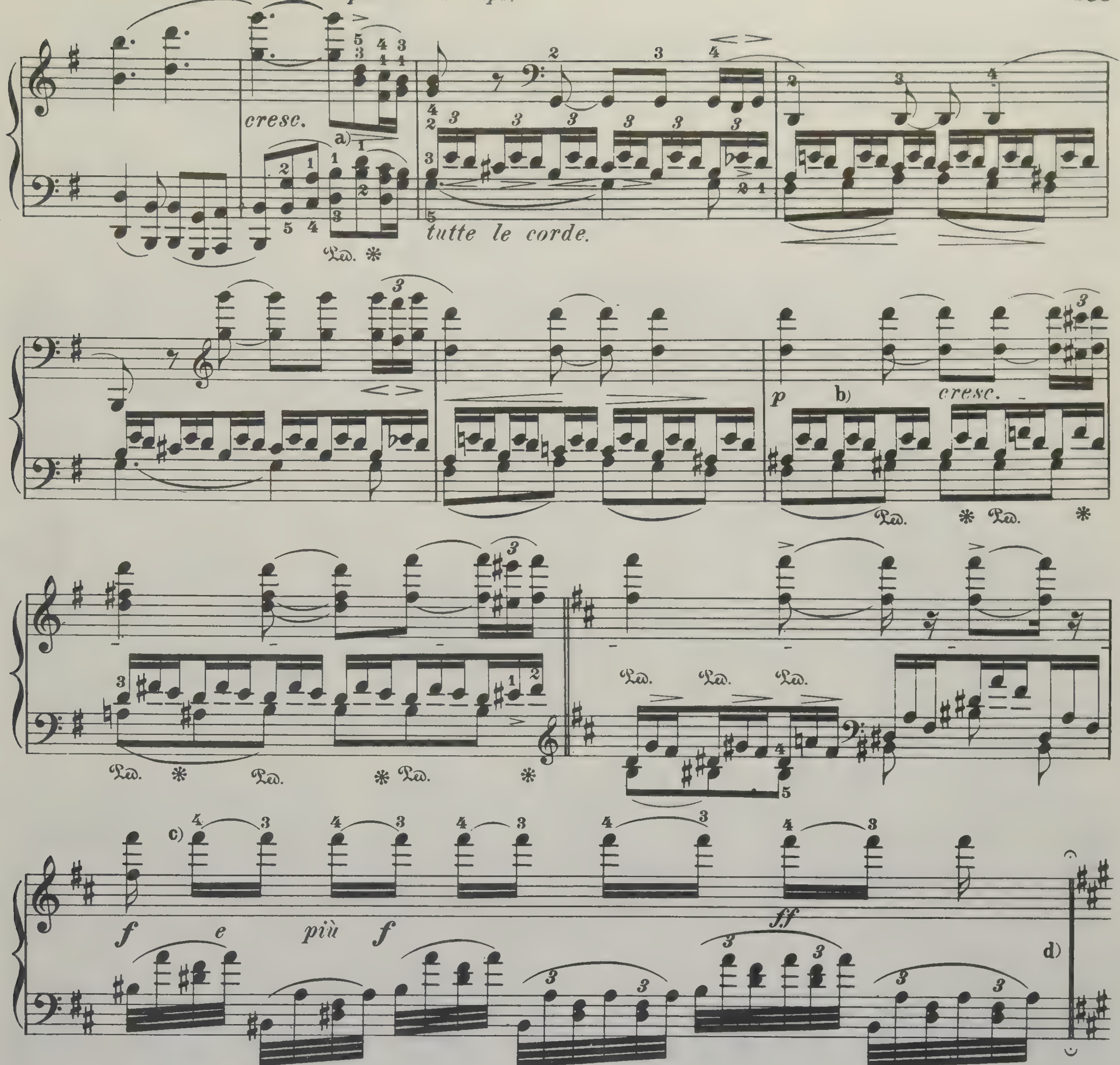


a) In the parallel passage, first part, a *diminuendo* is directed in the second half of the measure before the entrance of the abrupt "*piano*." Beethoven's shading in minutiæ is never stereotyped or mechanical. Besides, this "second subject," at its repetition in F♯-major, has a more enthusiastic character than the first time in D-major.

b) The slurs necessary here are wanting in all former editions.

c) The tempo, after an appropriate *ritardando*, may be taken extremely slow, as if the composer wished to close the movement with these two chords. In the new Leipzig edition the last eighth-note is wrongly given as A♯ instead of C♯.

d) The transition to B-minor must be played with a certain vehemence; the reëntrance of the motive from the oft-mentioned introductory measure, on the other hand, with great tranquillity and dignity.

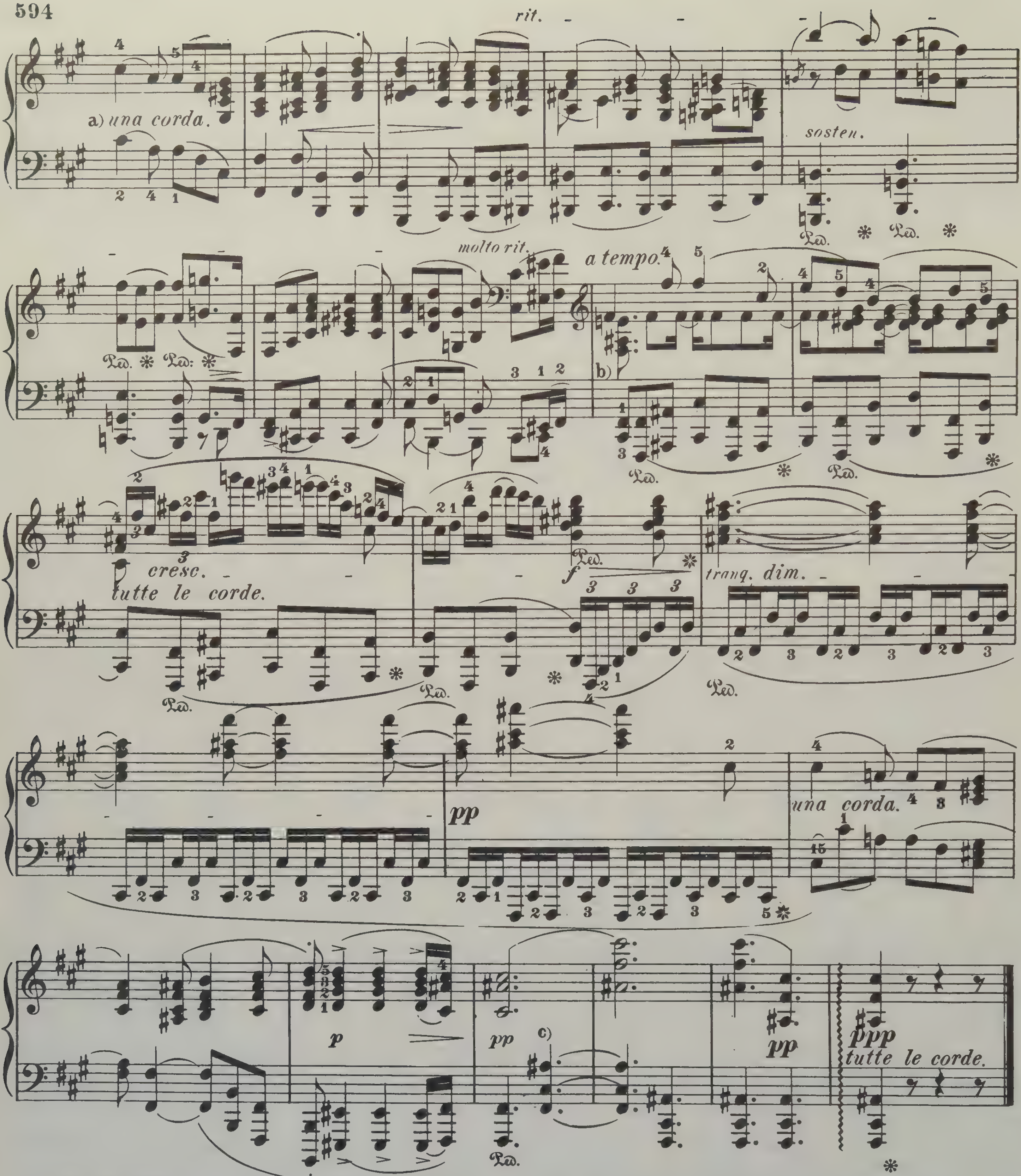


a) All editions have instead of the above reading. We consider this G¹ a slip of the pen in the manuscript; it is totally un-Beethovenish, actually coarse, inasmuch as it renders the ensuing entrance of the G-major triad lustreless and colorless by anticipating the tonic.

b) The following *crescendo* must be executed with all possible display of power and sonority; to this end, a very slight acceleration of the movement might be allowed.

c) The change of fingers, prescribed by the Author himself, must not be taken for a mere fanciful expedient for realizing an æsthetic aim. The tone F³♯ must be softly, yet perceptibly, struck again after the tie. This effect of touch, the technical term for which is "Bebung" (balancement), was, it is true, far more convenient of execution on the pianos of the last century, which had the further advantage over our modern instruments of possessing a twice-graded shifting-pedal (the gradations *una corda, due corde, tre corde,* on which Beethoven counts especially in this piece, must now be supplied by dynamic resources of technique); — yet it is by no means i m p o s s i b l e for players with a "psychical" touch. This direction is somewhat more difficult to follow in the Finale of Sonata Op. 110.

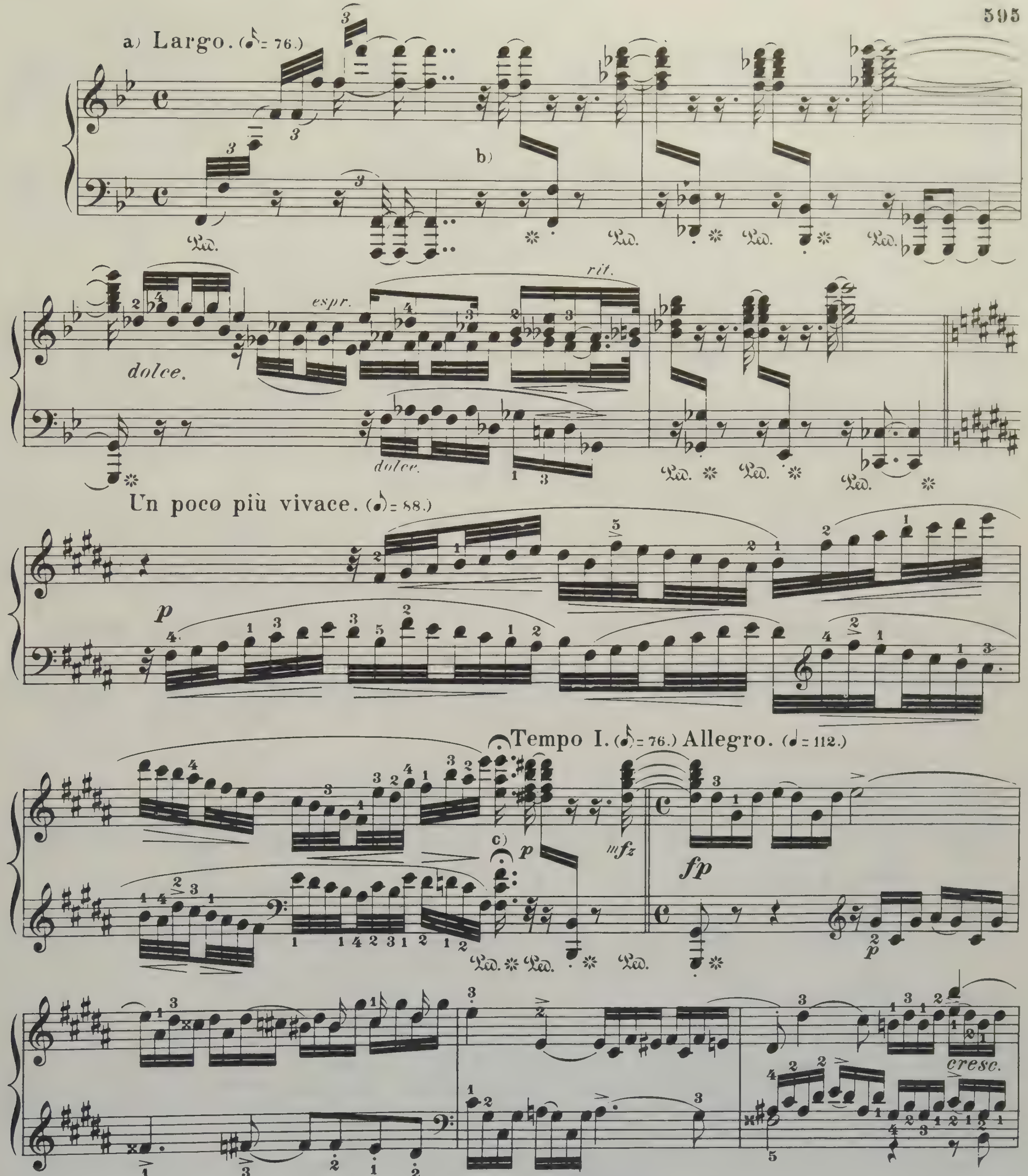
d) A short pause here appears to the Editor absolutely necessary, to prepare an effective entrance for the succeeding farewell greeting of the principal theme.



a) The necessity for a radically different style of executing the theme at this juncture is self-evident. It is no longer agonizing sorrow that seeks utterance, but an emotion akin to benumbed, tearless resignation. Vary the dynamic shading as little as possible; a sustained and singing execution of the prescribed *ritardando* is sufficient.

b) On the other hand, the following Epilogue must be played with the utmost expression.

c) If the left hand cannot strike these notes simultaneously, let the right hand take the highest tone A♯ the first time. Strive to the utmost to avoid an involuntary arpeggio; here it would produce an undignified effect,— and these various closing chords should lend to the magical charm of the entire Adagio as full an after-effect as possible.

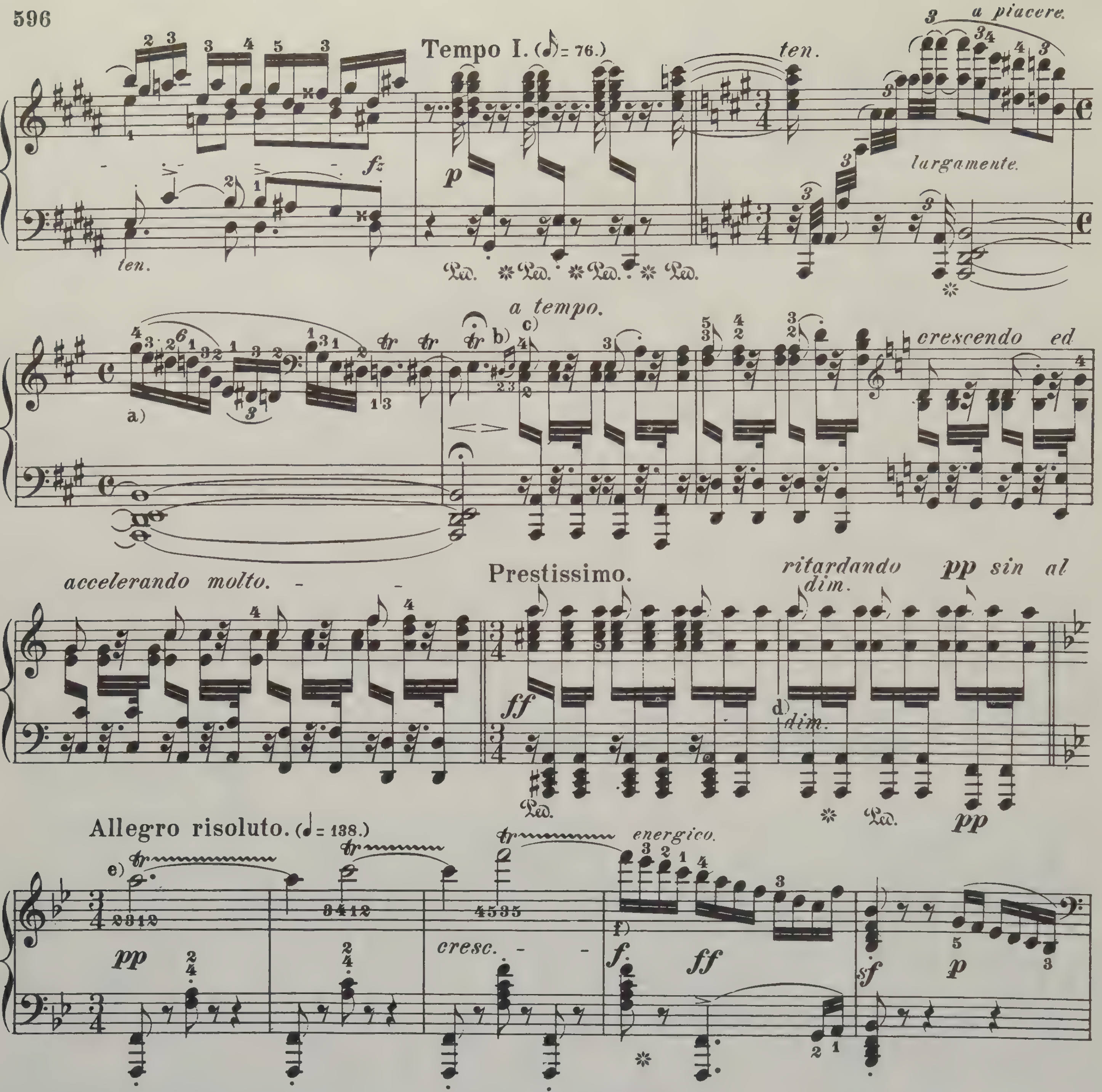


a) The *Finale* may follow the *Adagio* without pause. This introductory strain, at least, stands in closer æsthetic relation to what precedes than to what follows it.

b) The Editor considered a new and more perspicuous presentation of the text, with an exacter rhythmic division, needful, in order to do away with the oft-experienced helplessness of most players and the absurdly arbitrary performances resulting.

c) The length of the hold seems most naturally measured by the following notation:

+ The last 16th-note equals in value the prescribed 32nd-note in the *auftakt* of the *Tempo primo.*



a) A sextuplet is called for; this must therefore be played i. e., as if it were a triplet of eighth-notes — a rhythmical continuation of the second half of the foregoing measure.

b) The length of the trill depends on the increase and decrease in the tone-power which the player desires to employ in its execution. In the Editor's opinion it may be considerably prolonged; in fact, the whole introduction with its beginnings and endings, can be performed very freely and phantastically, taking care, however, to preserve a strong rhythmic effect.

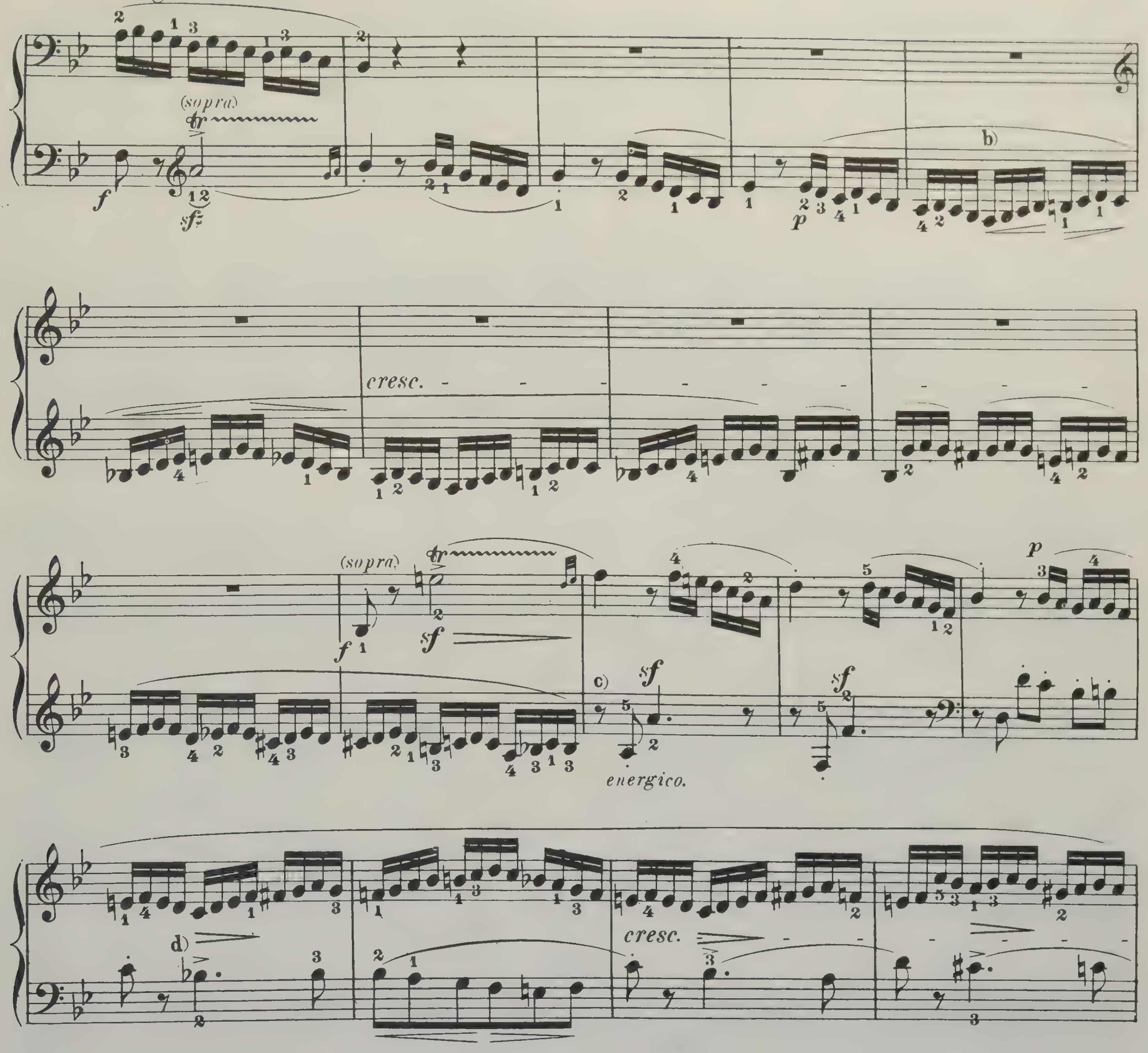
c) Czerny's preliminary exercise is recommended for players whose sense of rhythm is dull.

d) The sole aim of the *ritardando* is the tranquilization of the *prestissimo* movement to the tempo of the *Allegro risoluto*.

e) These trills must begin on the principal note and finish without an after-beat; the latter, indeed, is admissible in Beethoven only where explicitly indicated. As the leap cannot be effected from the dissonance of the auxiliary, the principal tone must be repeated at the close instead of an after-beat, whence a quintuplet or septuplet results, the smooth execution of which requires special study.

f) The first 16th-note is to be regarded as a tied note, for which it is best to substitute a 16th-rest in order to lend renewed energy to the ensuing run.

a) *Fuga a tre voci, con alcune licenze.*

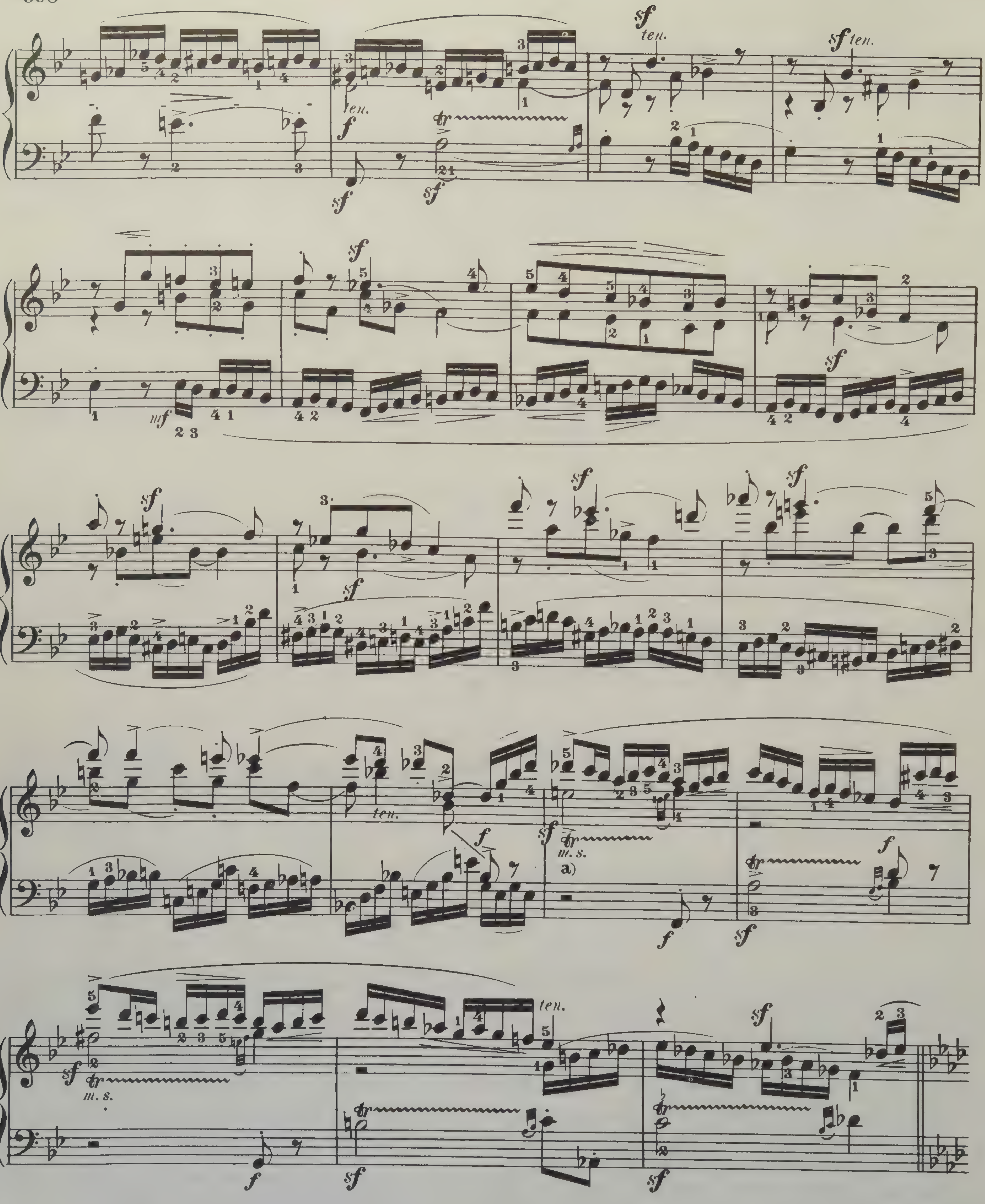


a) The times are happily past wherein this Finale was deemed a "non plus ultra" of technical difficulty, and "classical" piano-virtuosi could win ephemeral fame by performing it in concerts. Nevertheless, the task before the player – to give an interpretation of plastic beauty, i. e., first of all a perfectly *intelligible* one – is no mere "play," despite all the technical acquirements which have now facilitated it. Apart from the necessity of analyzing the movement, to begin with, scientifically as a "fugue," it is advisable to practise separately not only the part assigned to each hand, but each individual part (the fugue is in 3 parts). A characteristic performance both of the principal theme and of the various counter-themes is of the first importance. As regards the former, the shading added by the Editor to the original should be consistently followed at each repetition. By detaching the first quarter-note in measures 2, 3, and 4, with a sharp accent, and letting the succeeding running passage enter *piano* every time, the main points for a distinct recognition of the theme will be observed.

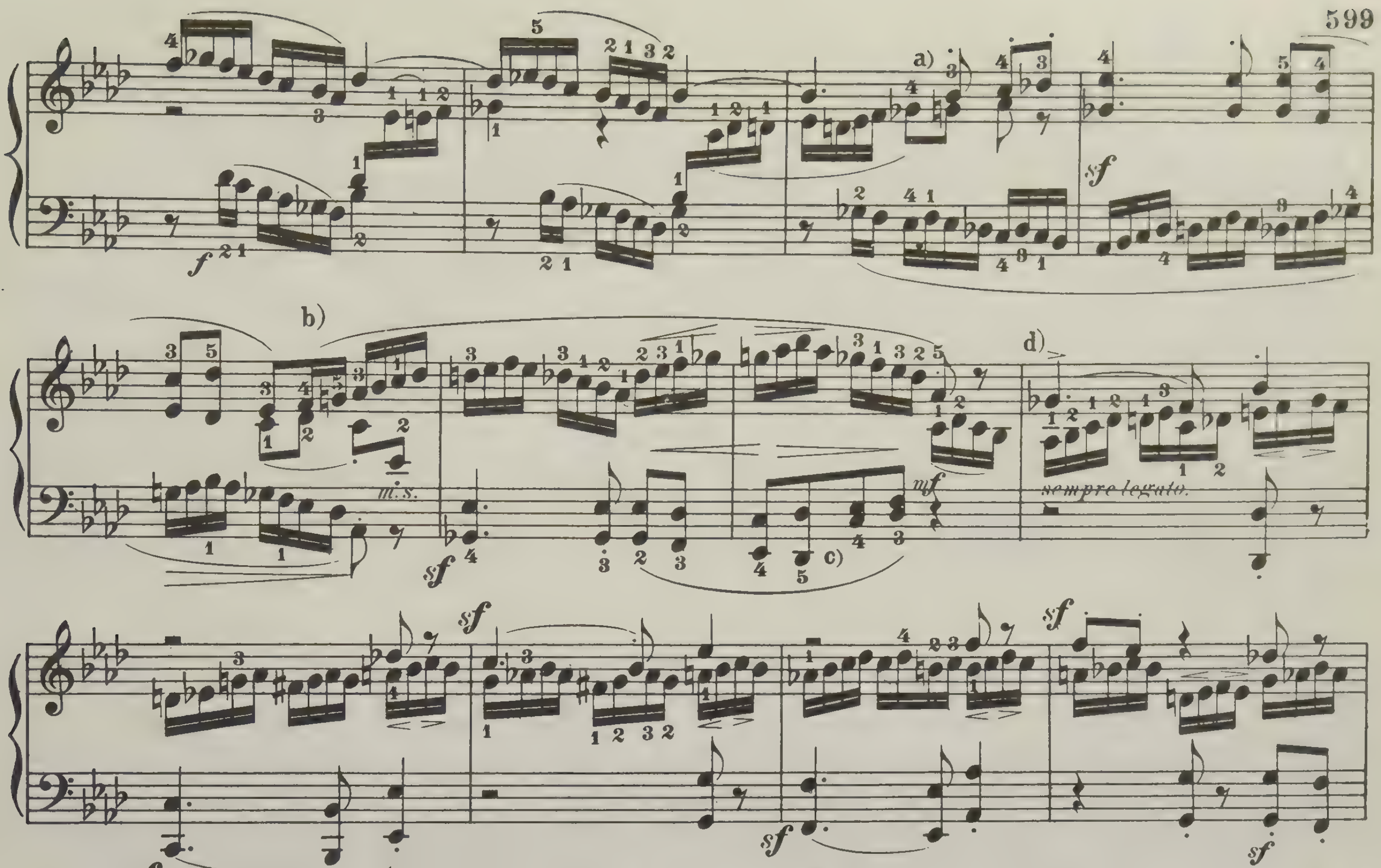
b) This figure must be played each time with melodious, ingratiating expression. Only the player is at fault if the piece gives the impression of dry brain-work and unemotional cleverness.

c) The unusual fingering aims at forcing the detachment of the first eighth-note.

d) From here onward the counter-theme must be played very singingly, almost "transcendentally."

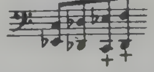


a) This leap in the left hand after the trill (returning three measures further on) can be learned by assiduous practice; do not imagine that a shortening of the trill or a leaving-out of the (thematically essential) after-beat will lessen the difficulty. Matters are not facilitated by such preparation; doubling the bass note in the higher octave, while first practising the trill, hastens the attainment of confidence.



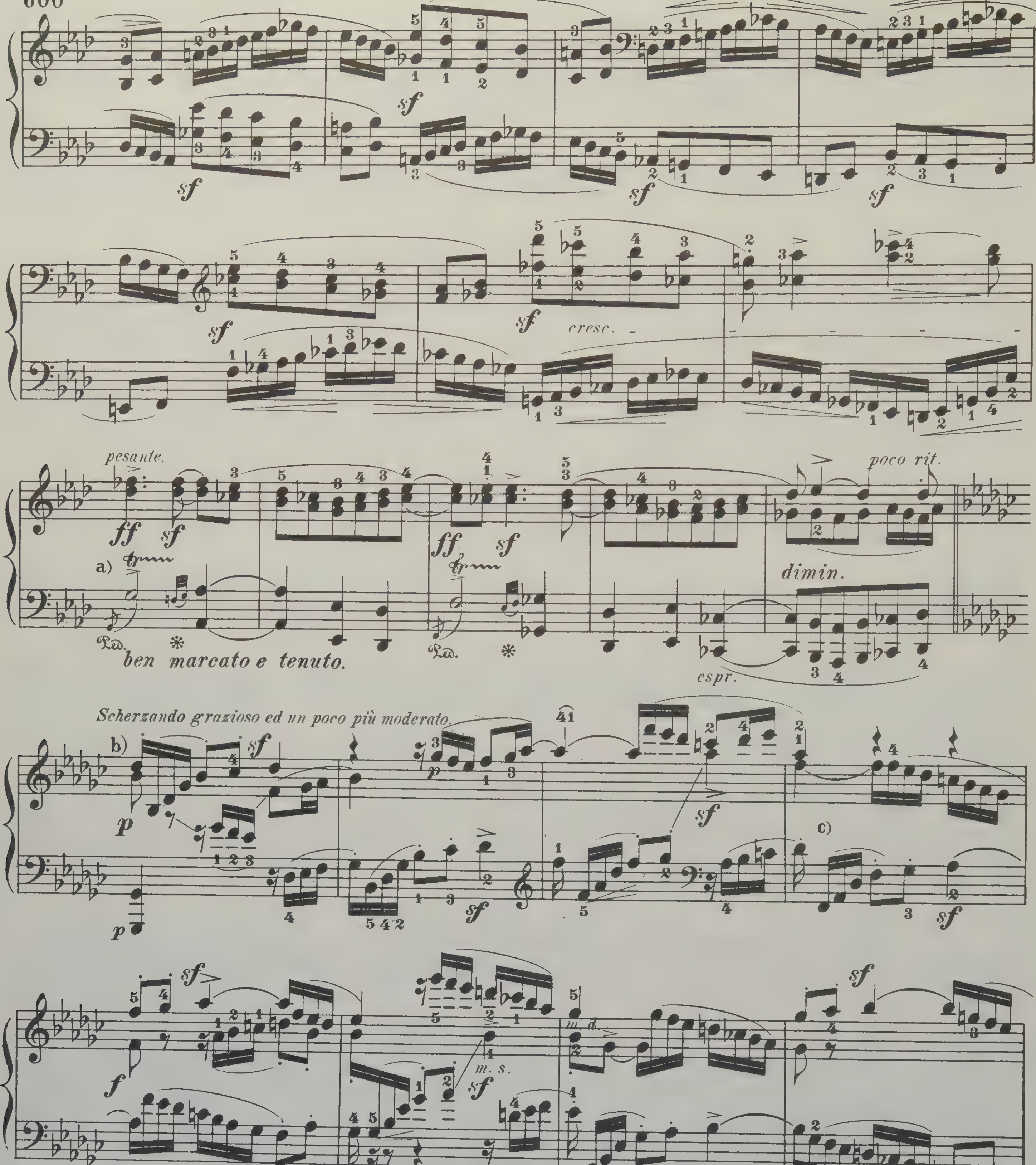
a) In the Leipzig edition the natural (♮) before the second G, second part, is omitted.

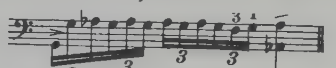
b) The eighth 16th-note must again be G♮, not G♭ as the above-mentioned edition has it, to the errors in which we must call attention for the reason that a dissemination of these *errata* may be apprehended from the extraordinary repute enjoyed by the edition.

c) A player able to stretch tenths may select the following more exactly thematic reading: 

d) The soprano motive, the imitation of which by the bass is to be played with the greatest energy, must be recognized as a constituent part of the last measure of the counter-theme with a shifting of the rhythm. (Comp. meas. 22-24 of the Allegro.) In fact, the composer begins here to introduce his rhythmic variations almost systematically. The player, however, must not allow himself to be diverted from the original accentuation by the external boundary of the bar; in other words, the rhetorical (thematical) accents must not be overshadowed by the grammatical accents.

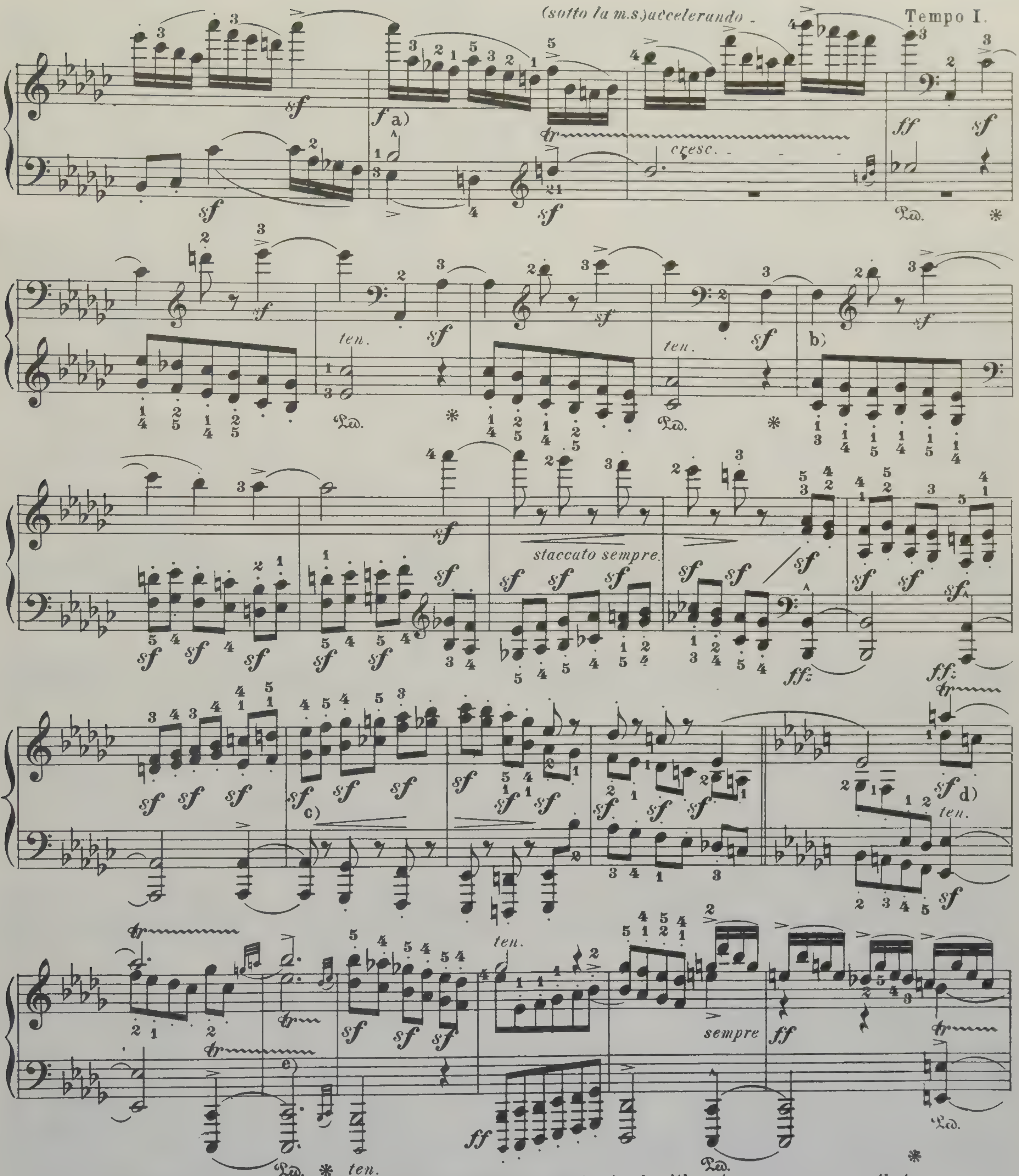
11632



a) Execution of this trill: 

b) The "kindly" contrast of this little lyric episode, which recurs further on pitched a whole tone higher, must be brought into relief by means of an easier tempo and more delicate execution.

c) The 8va - sign, under the second to the fifth bass notes inclusive, was assuredly omitted in the original manuscript by an oversight. The analogous passage 3 measures later, as given in all former editions, sounds still more perverted. The Editor has corrected both to conform to the quite unmistakable intention of the Author.



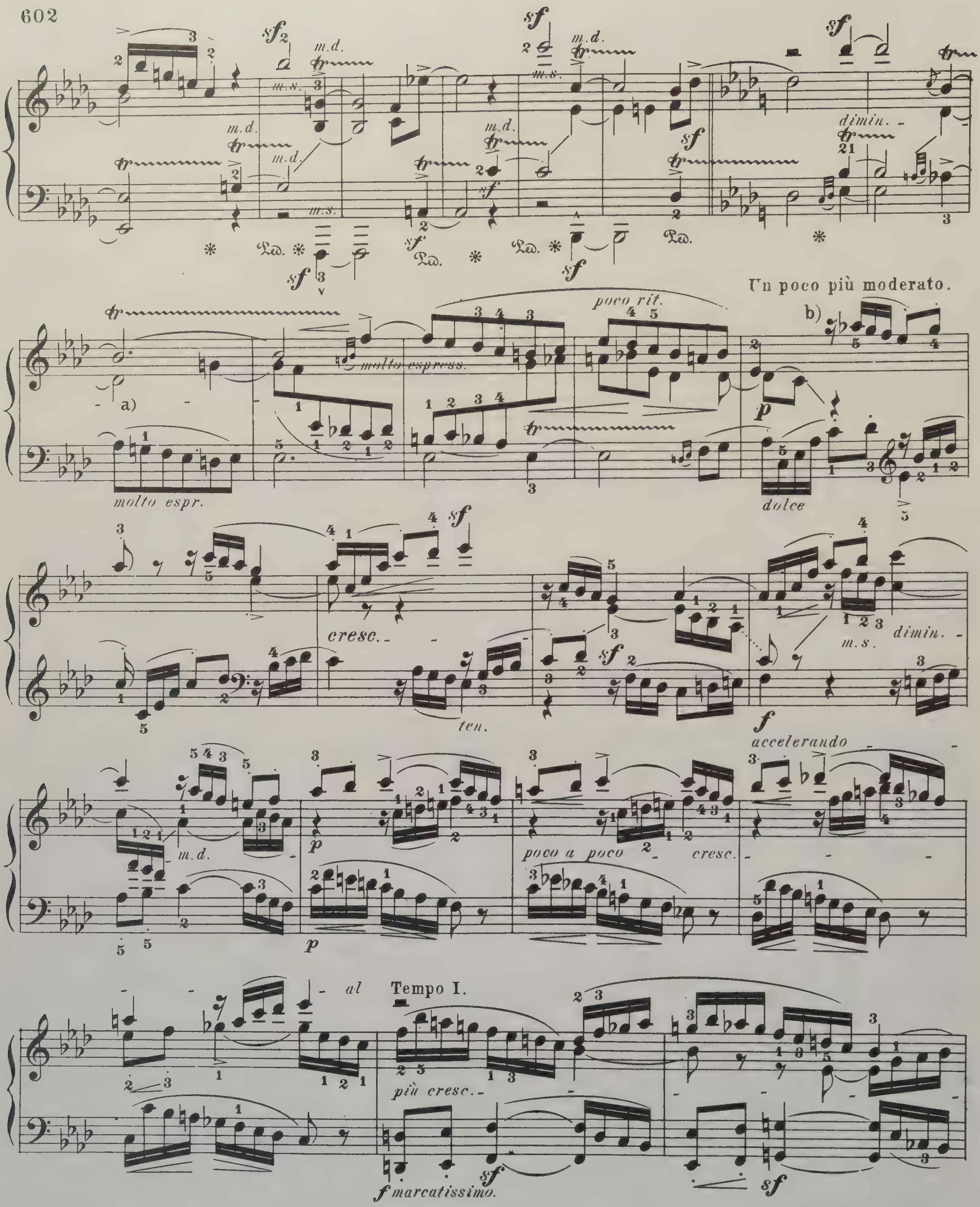
a) The entrance of the theme in augmentation must be emphasized with extreme energy, so that even a novice will recognize it.

b) All eighth-notes are to be "hammered" very forcefully, almost titanically.

c) The player should also not miss the augmentation of the counter-motive:

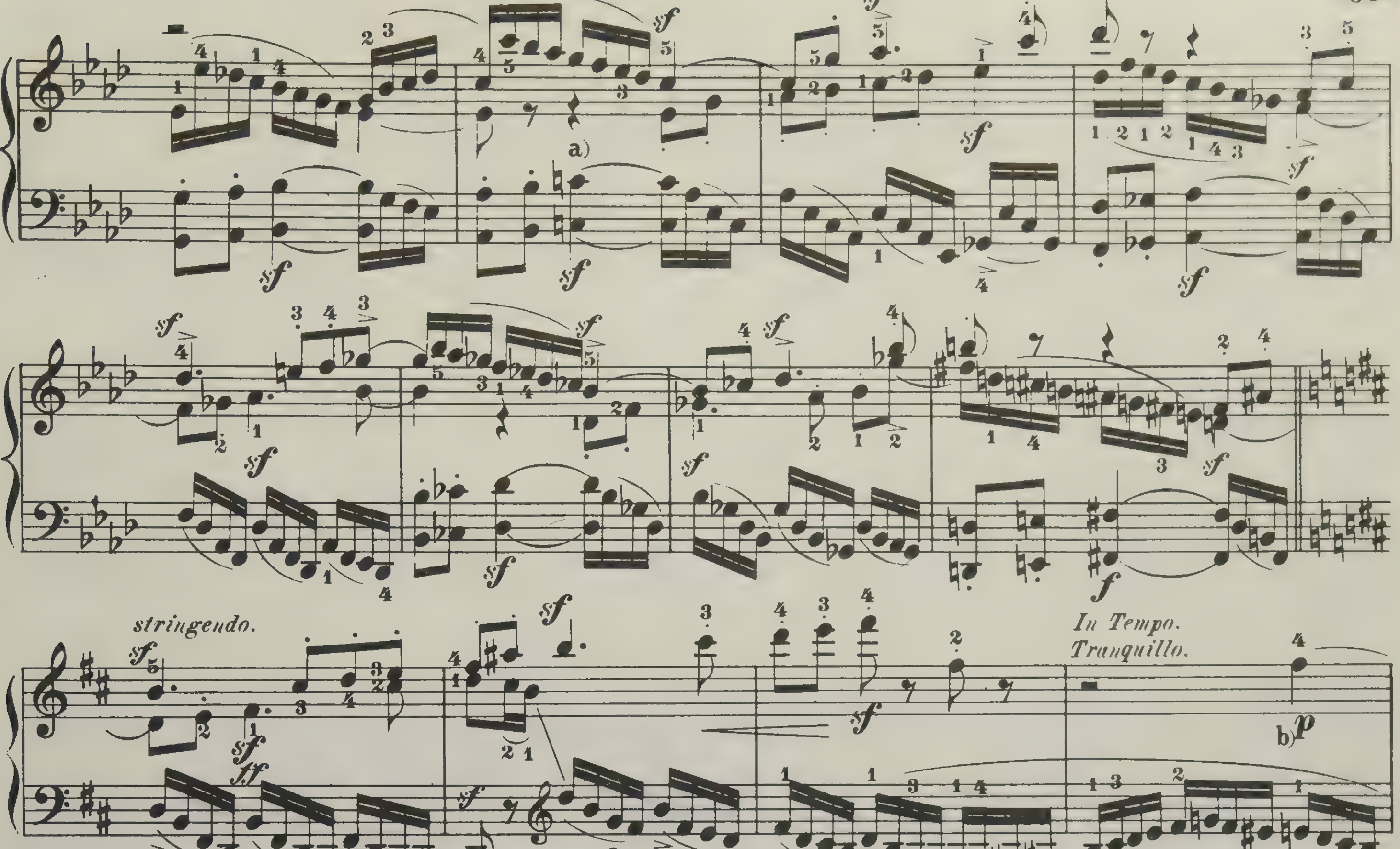
d) Execution of the trill:

e). The player's strength must not flag here, but should even be increased in the following trills; and it is allowable (if the sonority of the instrument permits) imperceptibly to slacken ("broaden") the tempo.



a) This 4-measure transition to the repetition of the Episode which we termed "lyric" above, ought to be played without passionate accents, yet with an almost extravagantly fond expression.

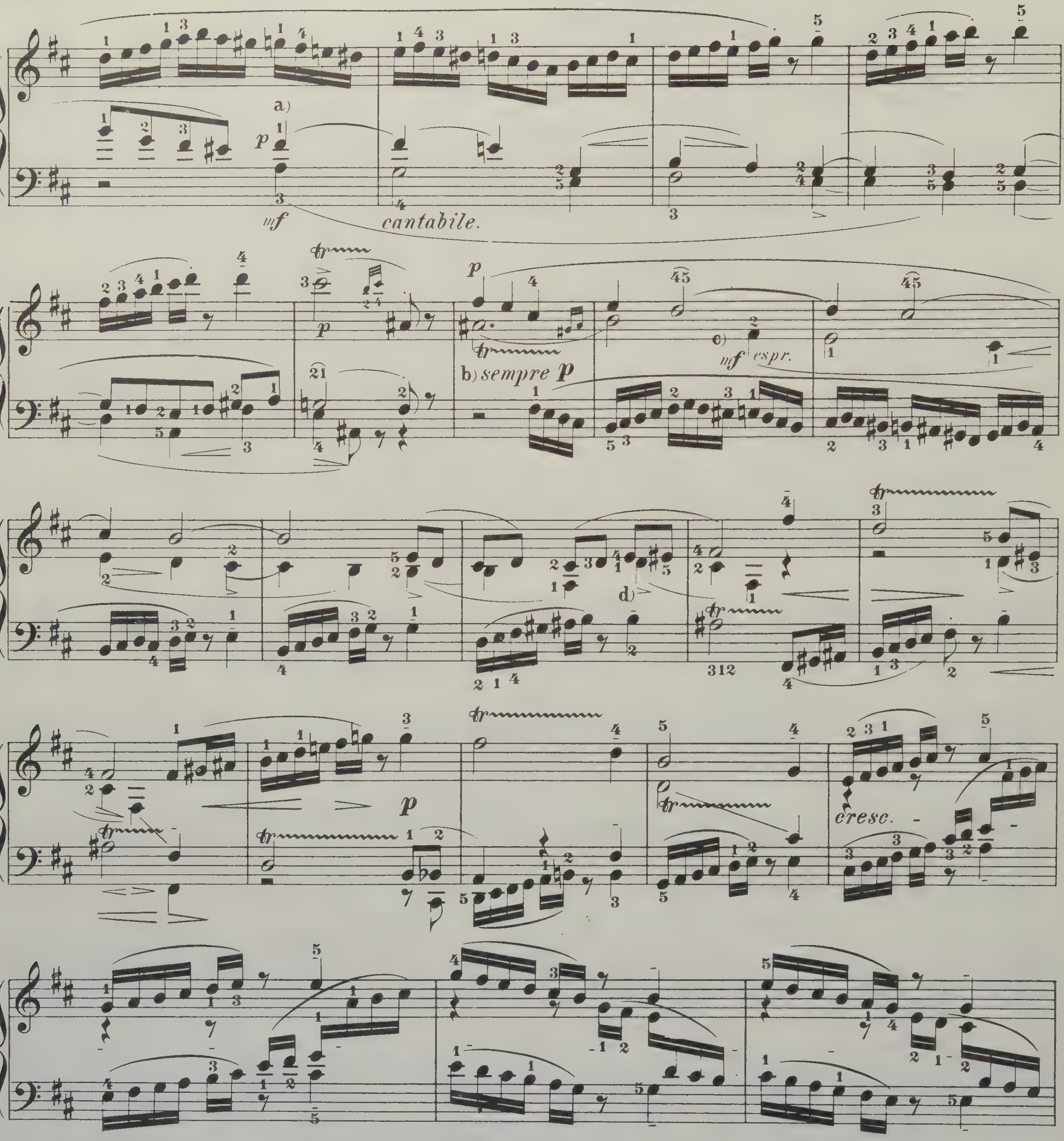
b) This dialogue should be rendered with equal distinctness and grace. To begin with, study each of the 3 parts by itself, without reference to their allotment to one hand or the other; then practise separately the part for either hand, to attain a smooth technical execution. The former mode is chiefly necessary in order that, in striving after said "smooth execution", accessories (i.e., the fractional accompaniment-parts) may not be blended to the hearing with essentials (thematic motives) in promiscuous uniformity.



a) From this point the *"sforzatos"* must pursue each other through the several parts with growing vehemence, clashing together, as it were, like sword-strokes of furious combattants.

b) The interpretation of this melancholy *cantilena* is more difficult than it looks, notably when it enters further on in the lower and inner parts. Imbue it with the most eloquent expression, so that it may immediately strongly impress the hearer.

c) To gain an insight into the artificial form of the "canon cancrizans" as employed by Beethoven, play the following six measures backwards, note by note, in stepwise retrogression. As regards its *æsthetic* effect, this "artistic feat" of the composer of course has no significance, i. e., it is impossible to reproduce it with plastic intelligibility for the hearer. And after all, this wondrously inspired B-minor episode requires no recognition of the retrogressive capacity of the theme in order to make its artistic value apparent. A comparison with the Finale of Mozart's grand symphony in C-major, in which the same artistic device is employed, will be instructive for the player.



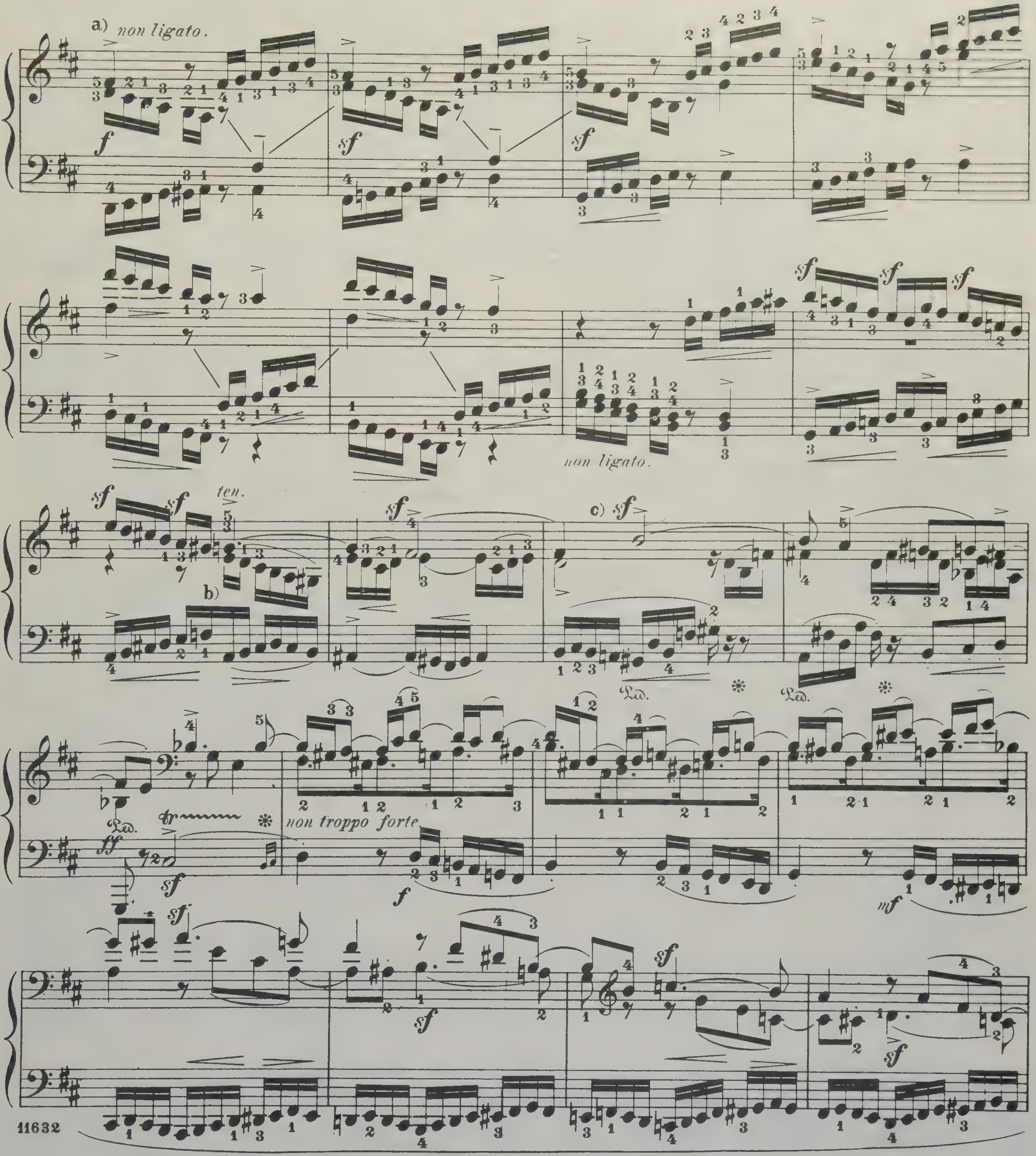
a) Both left-hand parts are of melodic importance; but the lower, as the exponent of the cantilena which first appeared in the soprano, should be the more salient. It should therefore be played *mezzo forte*, while the melismas lying above it, and for that reason having a stronger effect on the ear, must not be louder than *piano*.

b) The after-beat to this trill is a melodic necessity, yet it is not given in former editions.

Execution:

c) The second (lower) right-hand part has the melody proper, and must consequently be more strongly emphasized than the first (higher). Comp. Note a).

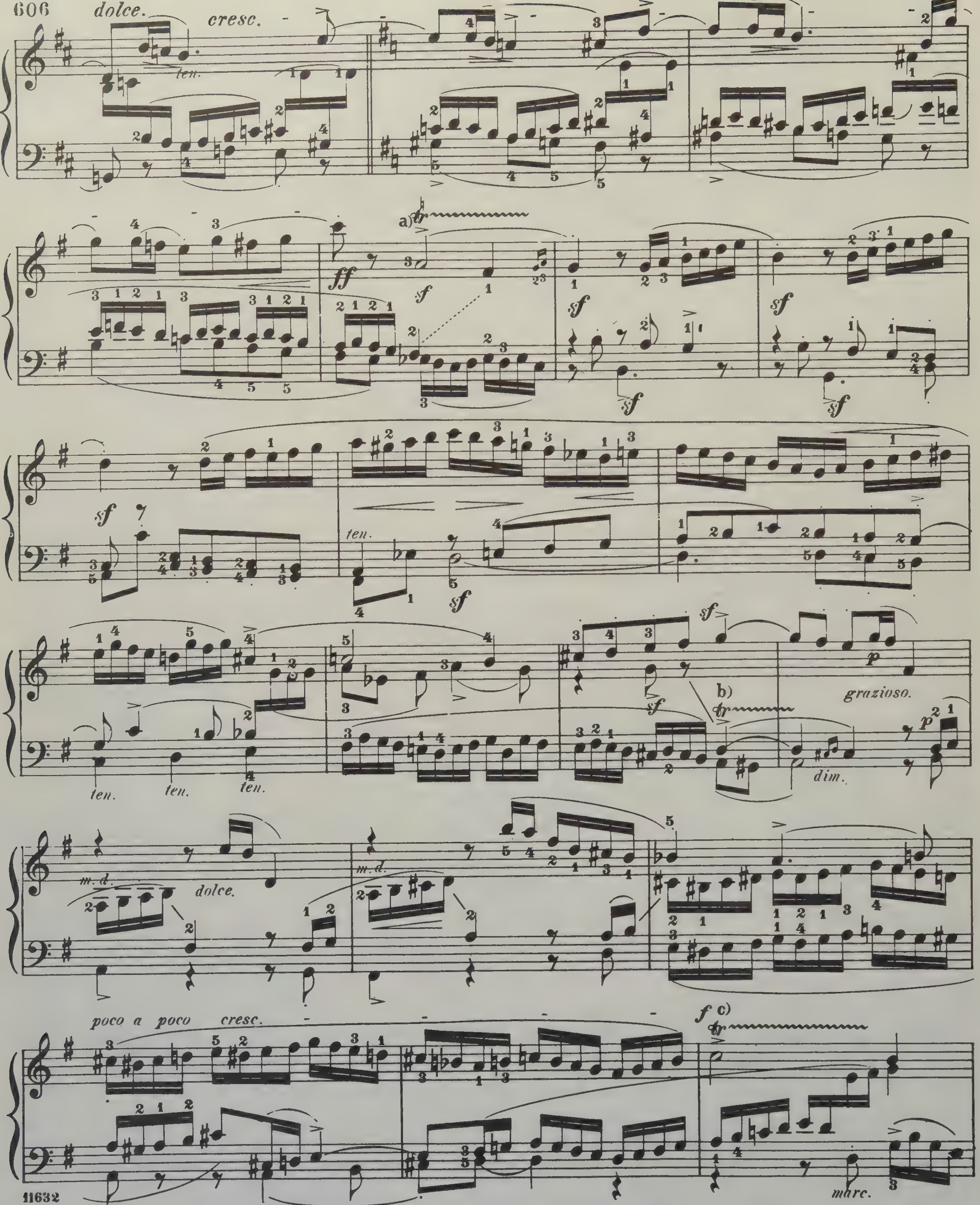
d) The third quarter-note is in each case to be treated like an *auftakt* before the trill, and hence more strongly accented than the beginning of the trill, whose close must, as it were, expire without continuity with what follows. This remark applies to all parts in the next six measures.



a) The new Leipzig edition has "*ben legato.*" But in the first edition (Vienna, Artaria, 1819) the direction "*non ligato*" is written twice, in the upper and lower part, leaving no room for doubt. This earlier version certainly seems to deserve priority, — the more so, as the defiant, energetic character of this episode is brought out far more decisively by a *non legato* touch.

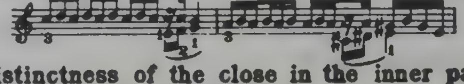
b) It is the Editor's conviction that the *legato* touch should be resumed at this point, though no such direction appears in the first edition. It seems impossible to assume that the "*non ligato*" ought to be continued to the close of the first division. Should the right hand be unable to take the last 16th-note G♯ without inadmissible accentuation, the left hand may play it:

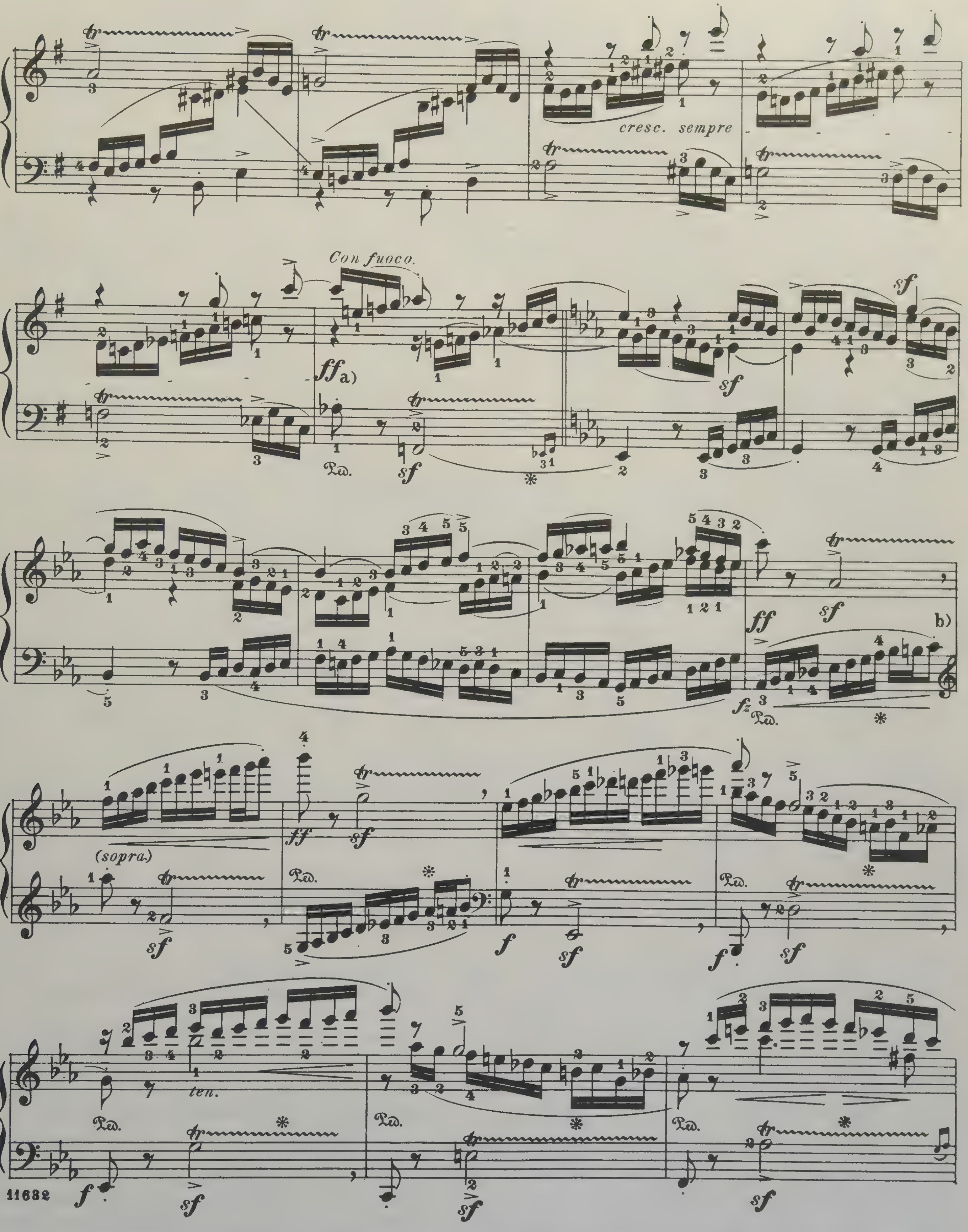
c) These transitional measures before the triumphal entrance of the theme in D-major are to be executed with the most vivid expression.



a) Here the theme appears for the first time in the inversion. The player should render all its characteristic features sharply prominent.

b) Execution of the trill in the left hand:

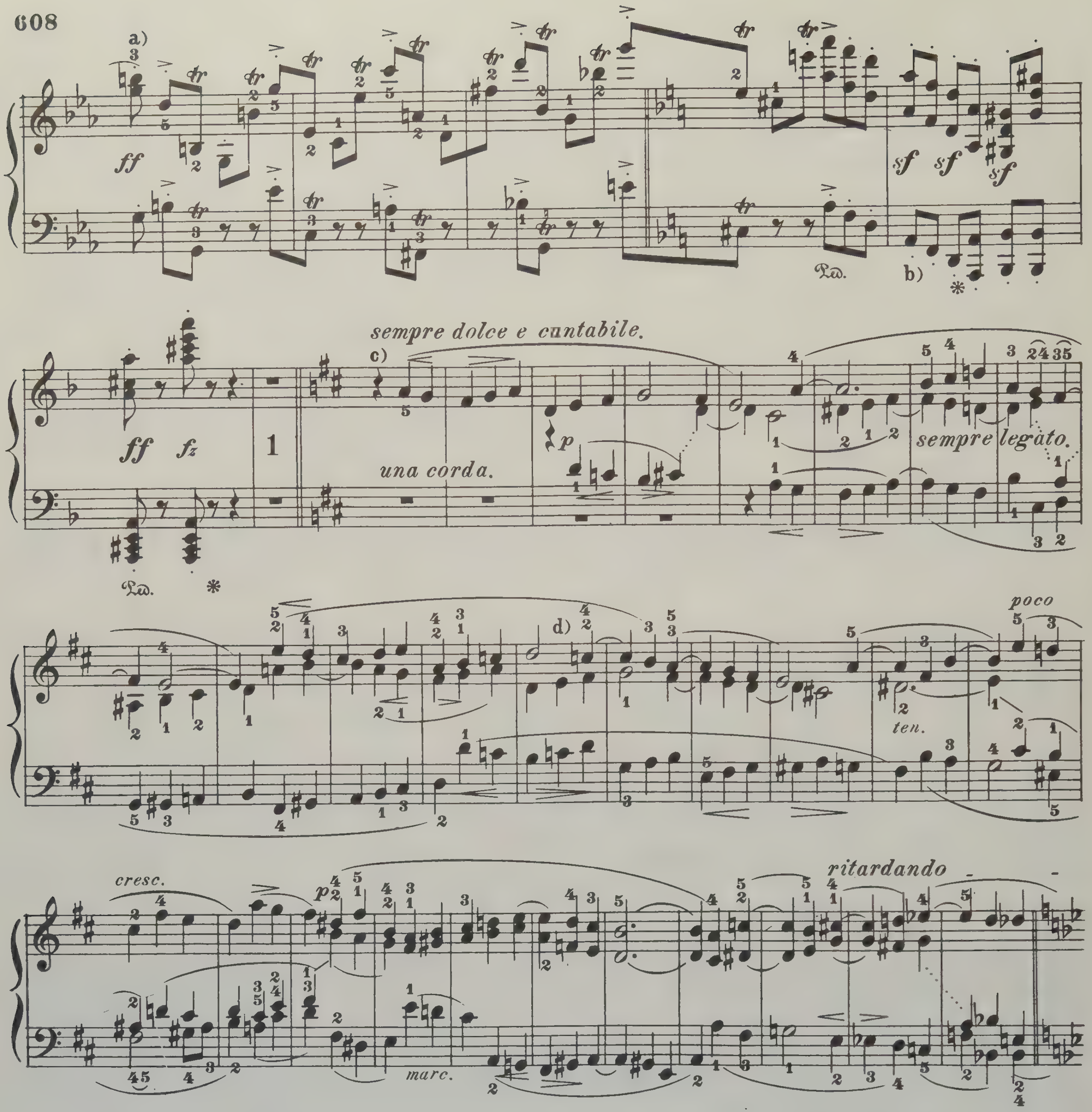
c) An entirely adequate execution of the trill is the following:  The interruption is hardly noticeable in such rapid tempo, and promotes distinctness of the close in the inner part.



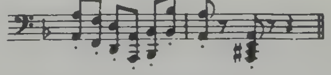
11682

a) At this point an acceleration may begin, in so far as it does not result in an obliteration of the rhythmic strokes now falling thicker and faster.

b) The comma which the Editor has added to the trill is meant to indicate its detachment from the ensuing runs. It is even advisable to break off the trill on the last eighth-note.

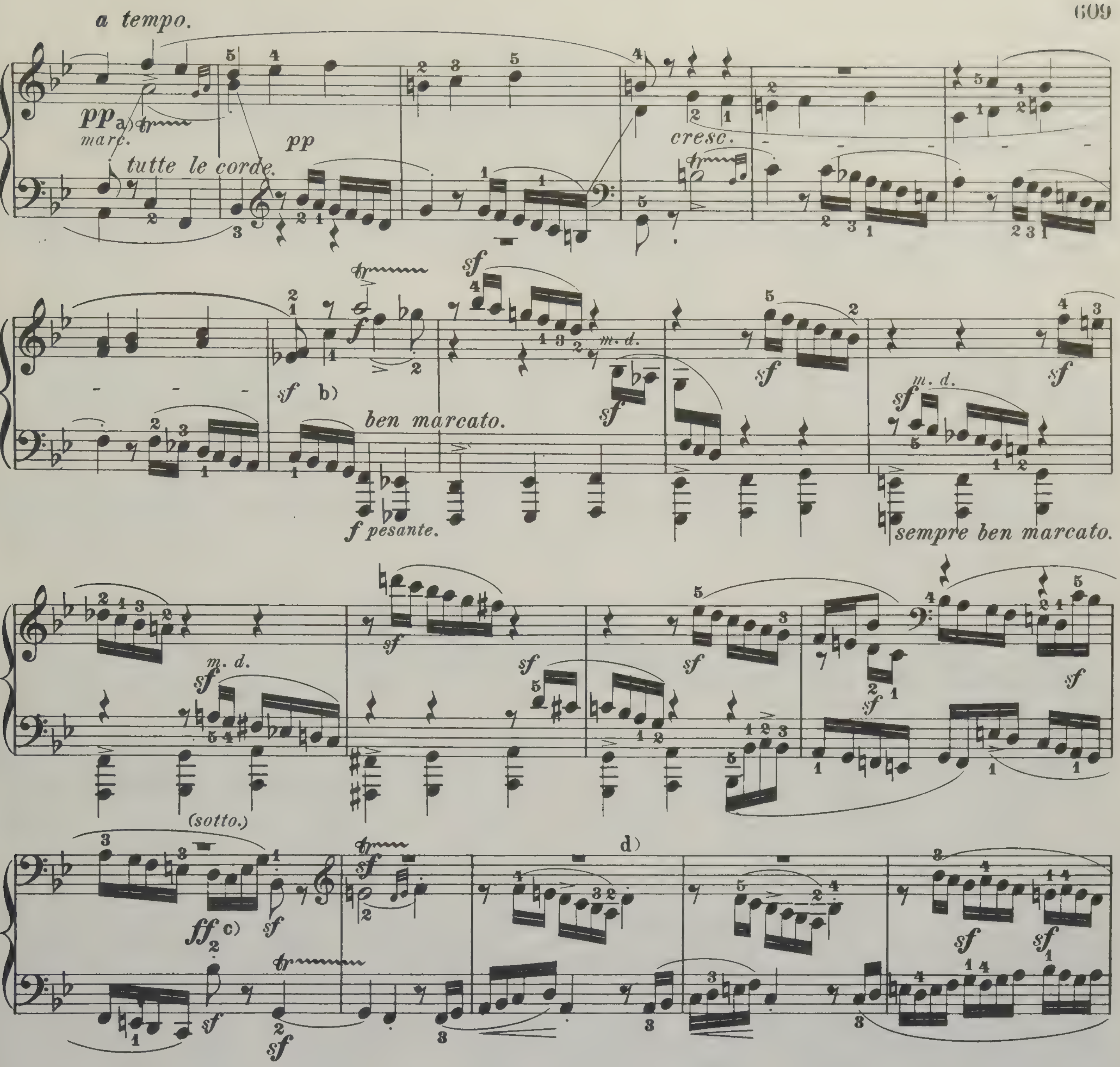


a) These short trills, each of which is to be viewed as a threefold diminution of the theme, must be reduced to the value of inverted mordents(𝆗), and thus, expressed in notes, will represent mere triplets of 16th-notes.

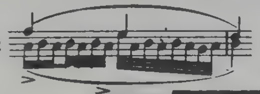
b) The Editor plays the left-hand part in these two last measures as follows: 

c) This pregnant intermezzo is neither so easy to understand nor to perform as superficiality is prone to imagine. Studious attention must be given, above all, to the proper phrasing, and likewise to each entrance of the only apparently insignificant motive in the several parts. The *stretto* in meas. 10-12 must be very distinctly accented; and the inner part in measures 21 and 22 requires prominence.

d) The Leipzig Edition (like several earlier ones) has $C^2\sharp$ instead of C^2 in both outer parts. In the Editor's opinion this is a mistake. It is surely not meant that the key of G-major should be so abruptly quitted (after such a definite entrance in the preceding measure), but lead through E-minor to A-major. The first Artaria Edition has neither a natural nor a sharp; but the latter would certainly have been added involuntarily during the writing, had the composer deliberately intended this irrational freak.



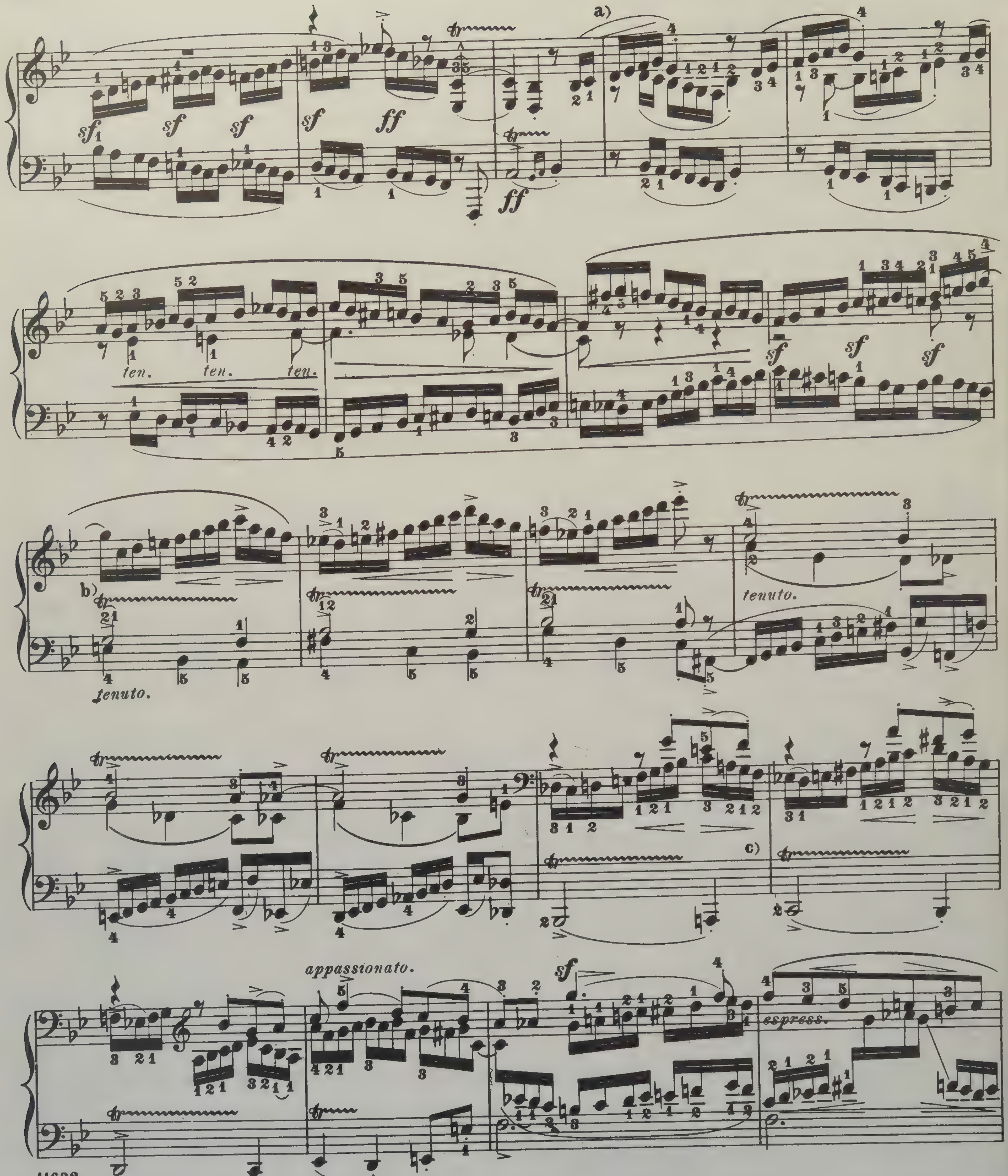
a) In all the editions we meet with the *quid pro quo* that the eighth-note, which forms the first note of the main theme, is set in the soprano, which latter must, on the contrary, evidently continue its sustained counterpoint in quarter-notes. The Editor also felt it incumbent upon him to correct another error, in measure 4; the soprano passes to B, for the inner part cannot leap an octave upward,— it simply substitutes, for the interval of a *fourth* proper to the motive, that of the *third*.

The trill in the right hand must be executed in easy-going style; the following will suffice:
But should it be desired to still further retard the return of the *tempo primo* (which is allowable), more notes may be played: 

b) Execution of the trill: The counterpoint in the bass must be "thundered out" very ponderously.

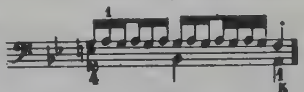
c) This interesting *stretto* of the theme in parallel and contrary motion must instantly catch the ear with the first eighth-note.

d) The first edition gives C¹ instead of D¹, which is more correct harmonically, but is not contrapuntal (thematic).

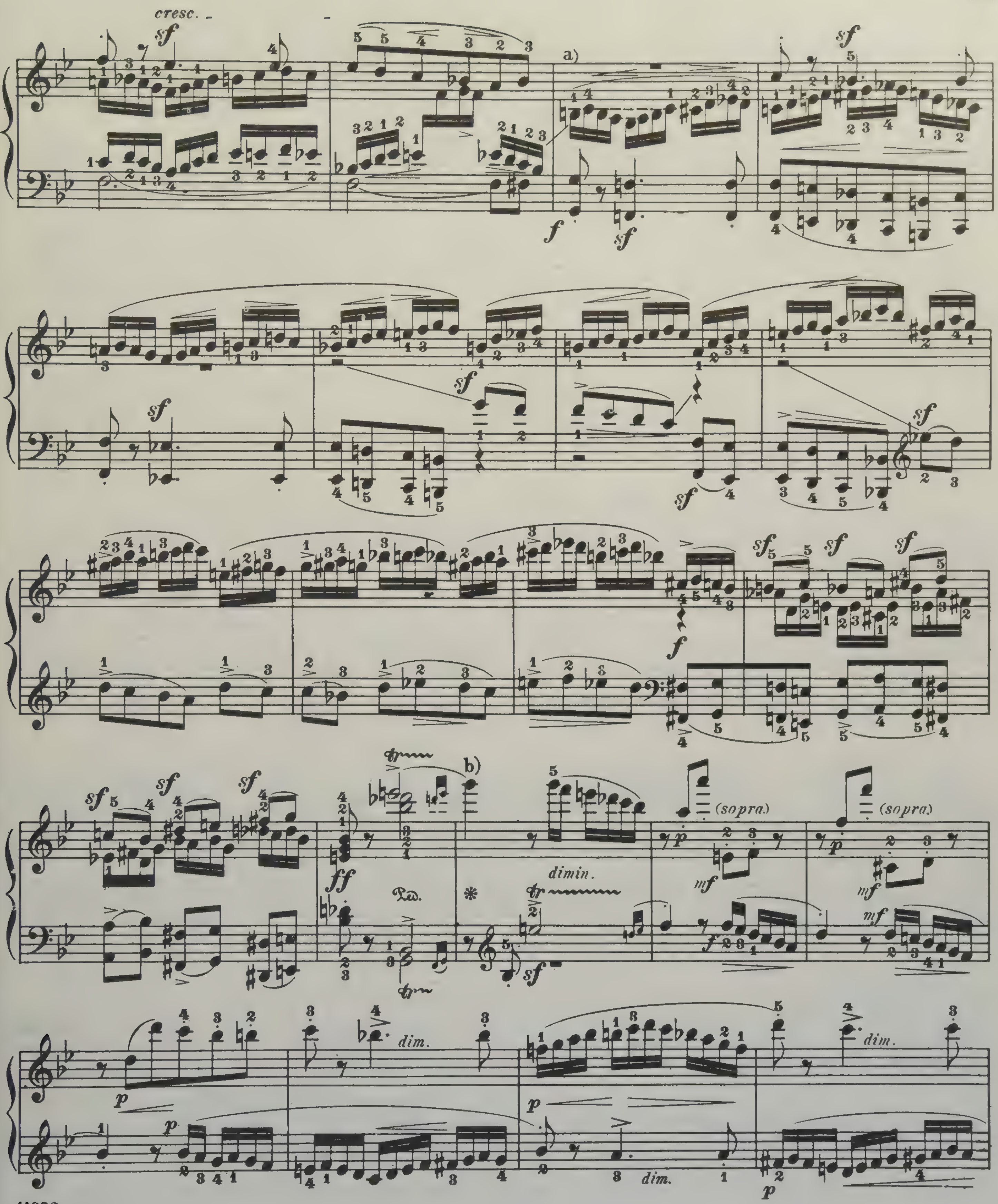


11632

a) With reference to technique, these six measures offer perhaps the most formidable difficulties. The player may regard them as the touchstone of his ability to "master" the entire movement.

b) Execution of the trill in the left hand: 

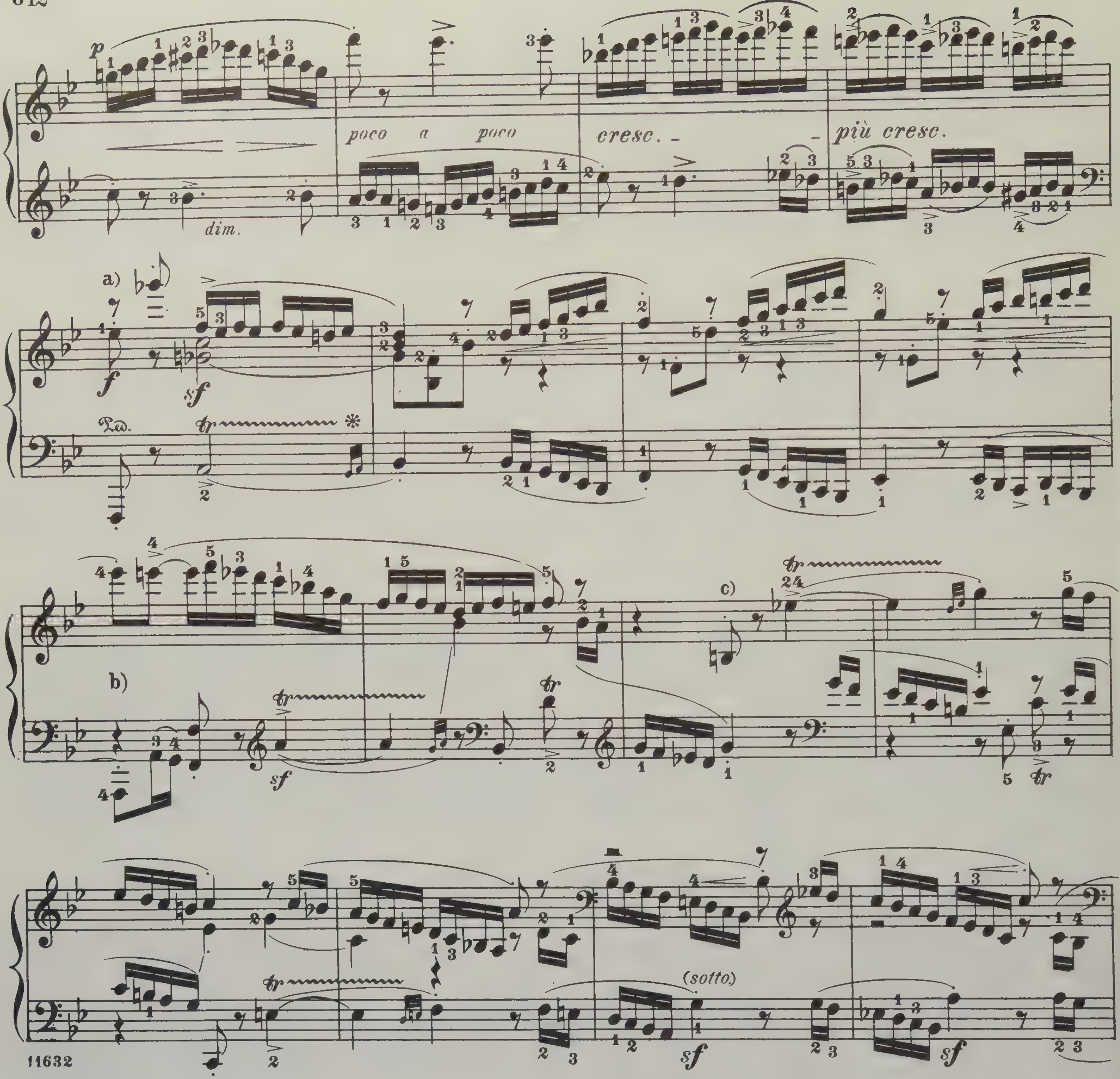
c) The Editor lets the left hand take the sixth eighth-note in this and the two next measures by crossing over the right.

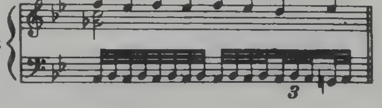


11632

a) As in the preceding *five* measures, the melodic element must preponderate in the following *eleven* to such a degree in the interpretation, that they may delight the listener like an effusion of the freest and most florid imagination.

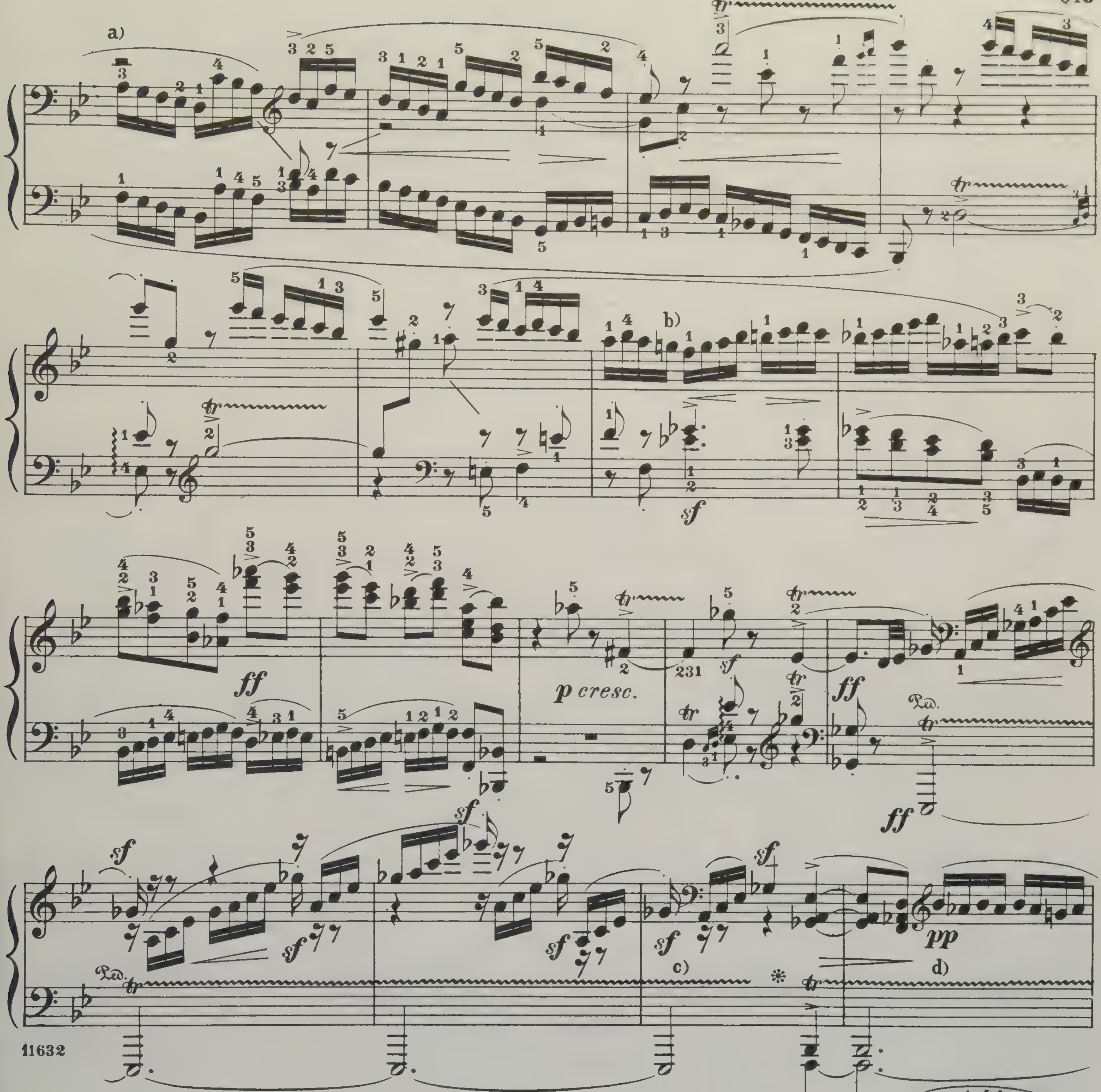
b) Here commences the so-called *stretta*. The player may take a still more animated tempo, which animation is necessary, to a certain extent, so that the two-part beginning of the movement may not make a "thin" impression.



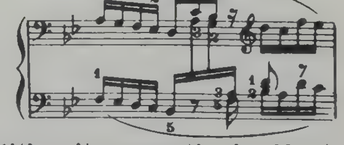
a) All *strettos* being exhausted, the theme now appears *simultaneously* in the higher and lower part, in regular and reverse motion. The right-hand trill should be considered as a trill written out in full, having to begin here by way of exception on the auxiliary, to avoid parallel fifths with the bass. (Beware of the latter when playing the after-beat.) The left hand being encumbered by no harmonic parts, it is able to sustain the movement in 16th-notes, the double trill then appearing thus: 

b) The composer's first intention, renounced for the sake of more convenient execution, was evidently this (which is not too difficult for a certain grade of virtuosity):

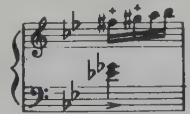
c) The ascending leap of a "false" tenth (diminished eleventh), as a humoristic trait, must be as conspicuous for boldness of accent, as the complementary effect of the descending diminished tenth, 16 measures further on, for timidity.



a) To avoid the check caused by collision, the Editor divides this passage between the hands as follows:

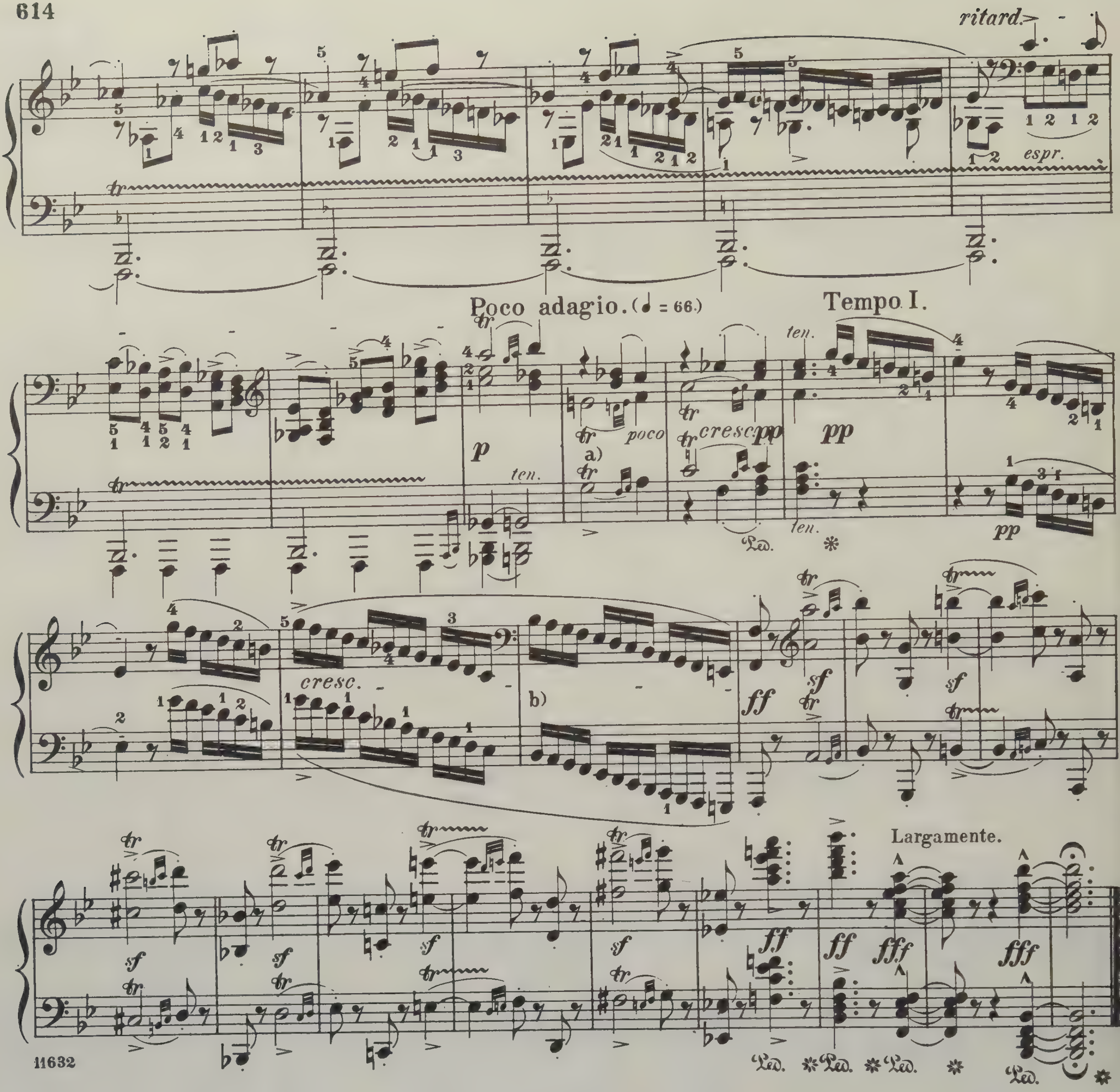


b) Although this contrary motion is unquestionably according to rule and the Bach tradition, its acoustical effect on the pianoforte is barbarous. The Editor believes that he perpetrates no crime against Beethoven's spirit by proposing a mitigation which, however "incorrect" it may look on paper, does not sound incorrect when enharmonically rectified:

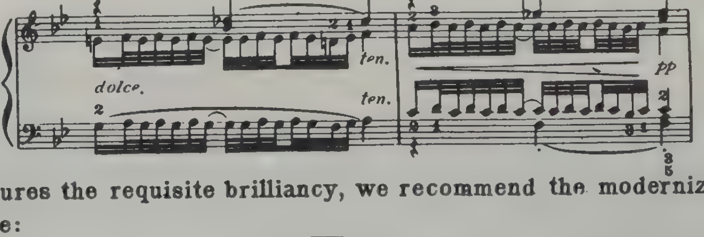


c) The progression of the bass passes from the subdominant E♭ to the tonic B♭. The dominant F below the latter is to be viewed as the entrance of a new part — as another organ-point added to the first on B♭. The trill itself, following the harmony of the moving higher parts, must take either the semitone C♭ or the whole tone C — a direction omitted by the former editions.

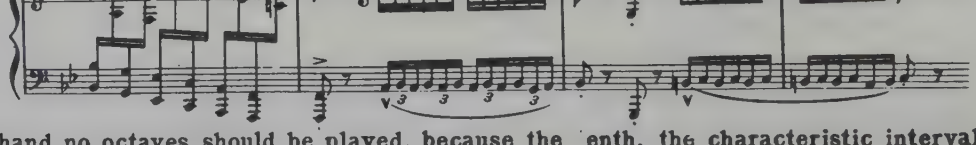
d) The 16th-notes in the soprano are to be viewed as a trill written out in full. Comp. Note a) on Page 612.



a) Execution of the trill, a brilliant effect being by no means intended here:



b) To give the closing measures the requisite brilliancy, we recommend the modernized transcription employed by Franz Liszt in performance:

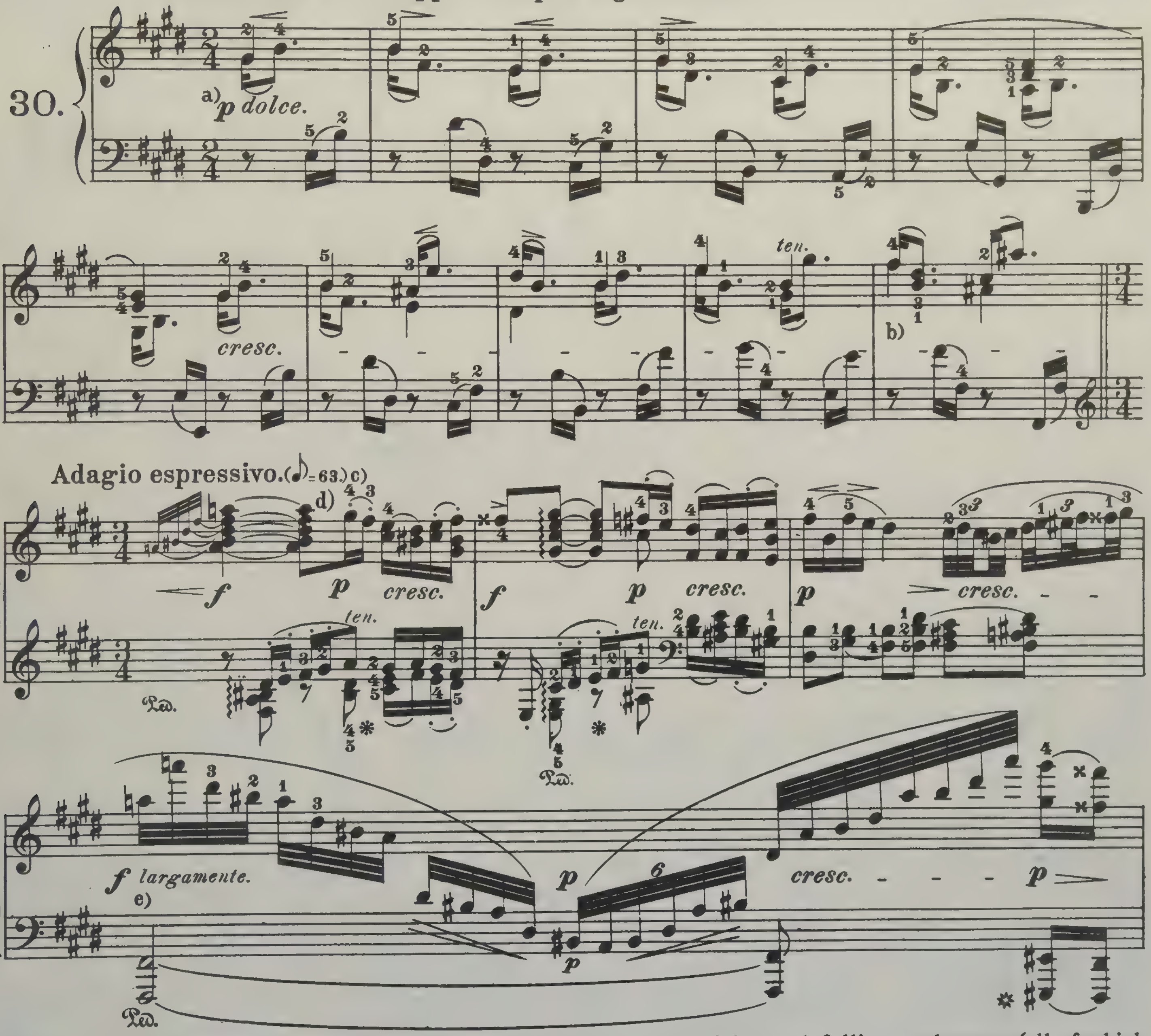


N. B. In the left hand no octaves should be played, because the tenth, the characteristic interval of the principal motive, must not be effaced.

SONATA.

Op. 109.

Vivace, ma non troppo. Sempre legato. (♩=116.) L. van BEETHOVEN.



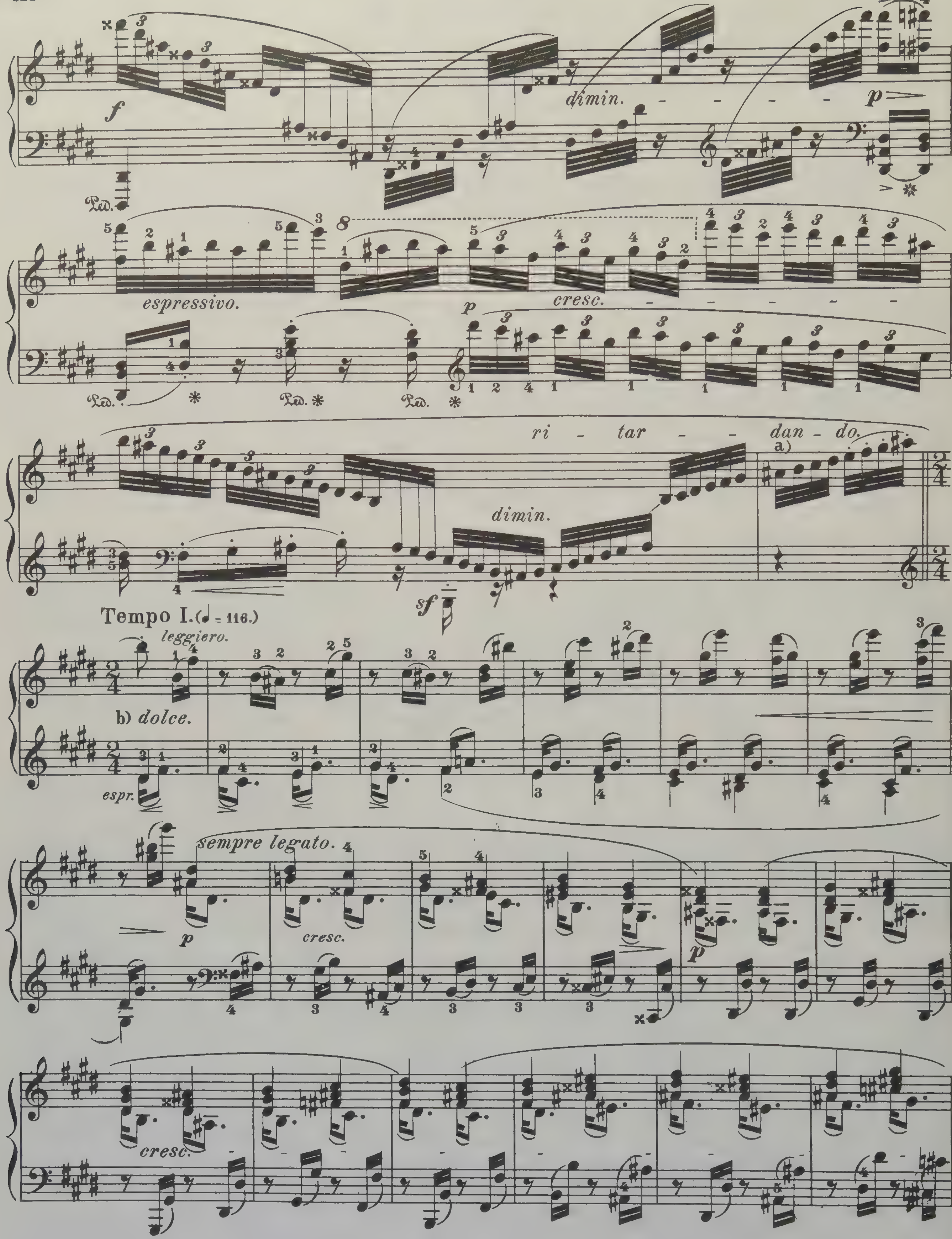
a) The melodic essence is exclusively represented neither by the rising and falling arabesques (all of which must be expressively shaded), nor in the notes marked as quarters (which must receive their full value throughout), but in the combination of both these elements.

b) In this measure the older editions contain one mistake, the new Leipzig edition two such, in the leading of the parts.

c) The tempo of this intermediate movement, which belongs to the realm of free fancy, does not require strict metronomic observance; for instance, the arpeggios at the beginning of this measure and the next must be spread out with a broad sweep (revelry in tonal effect).

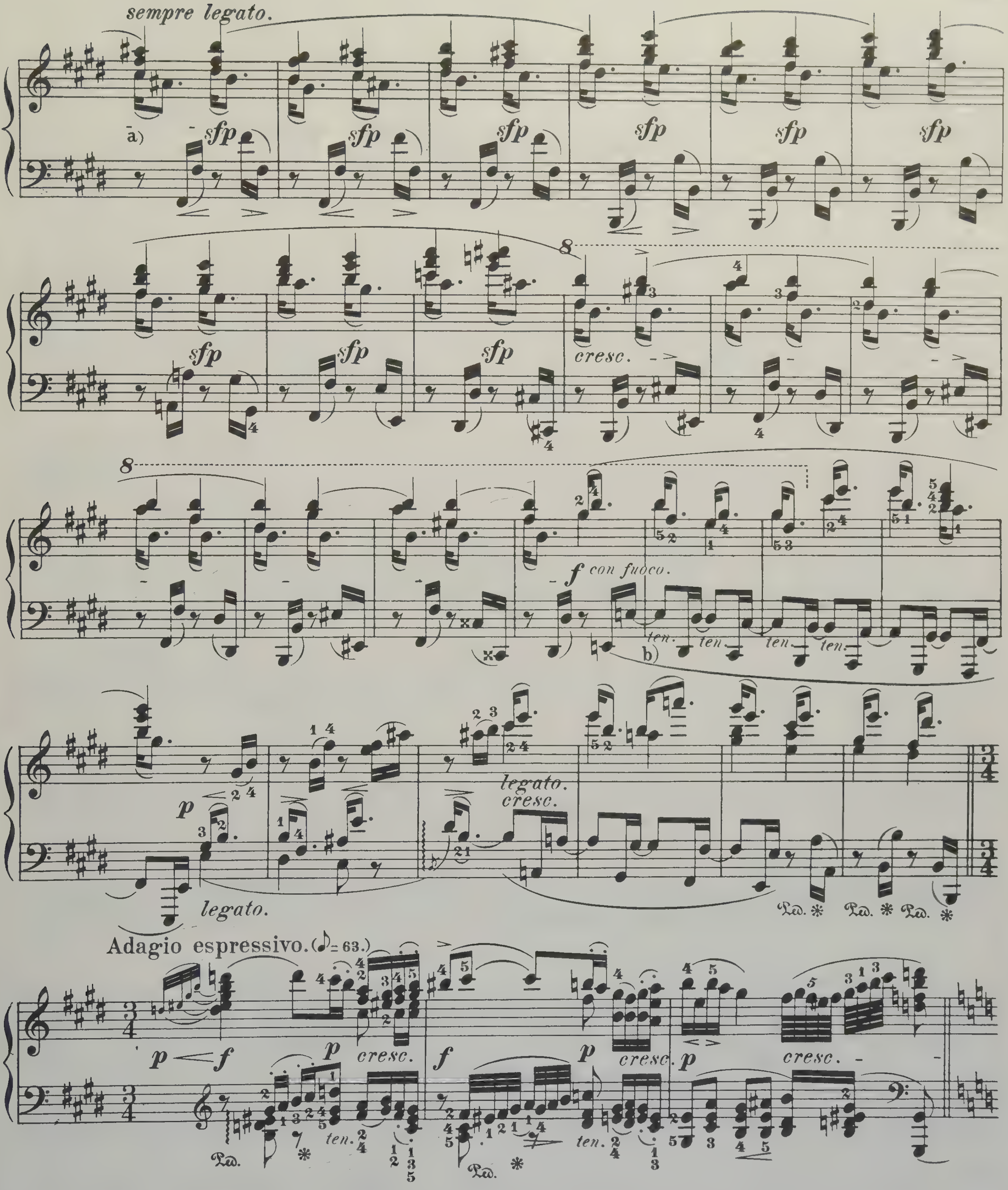
d) The abrupt *piano*—we again recommend a most conscientious observance of this specifically Beethovenish nuance—enters, as in the next measure, on the fourth eighth-note, not on the third.

e) The privilege of a certain rhythmic freedom should not be so extended as to confuse the identity of a note-value falling on any particular count. The precise rhythmic division of the *accelerando* of the passage in this measure must be executed with the utmost exactness; though the first 8 16th-notes may well be played with somewhat greater breadth.



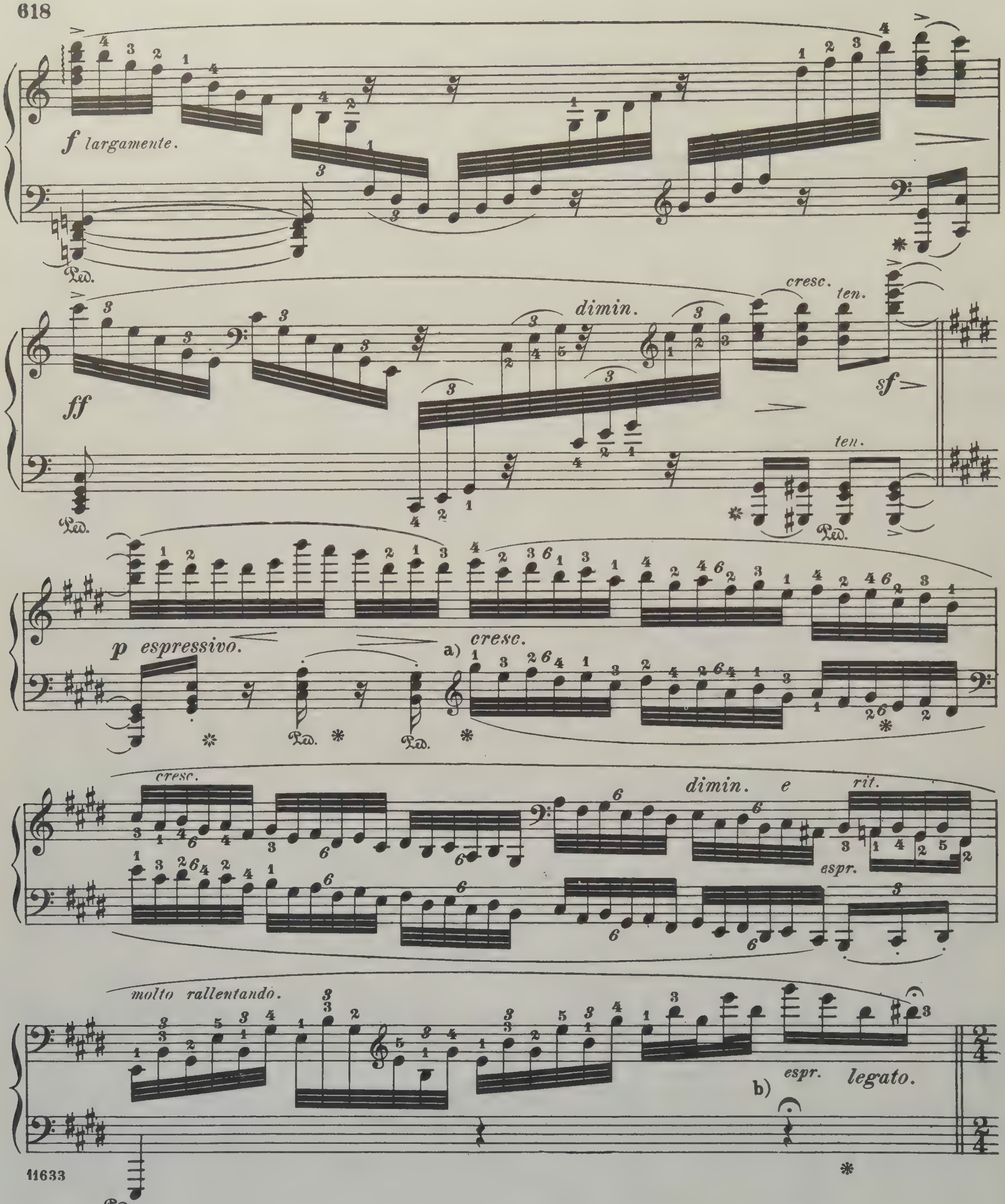
a) Evidently owing to a slip of the pen in the original manuscript, all other editions have 16th-notes here.

b) As a matter of course, the left hand, the exponent of the melody, must play the leading part.

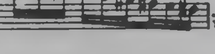


a) Whereas we have had 4-measure periods till this point, there now comes a 3-measure period, followed by one of 2 measures, then one of 4 measures, two of 2 measures, and finally two of one measure each, until the principal theme appears in *forte*. A knowledge and assimilation of this syntactic relation is indispensable to a plastic reproduction by the player.

b) Great importance attaches to the tied bass note, and to its characteristic effect as a suspension resulting from the tie.

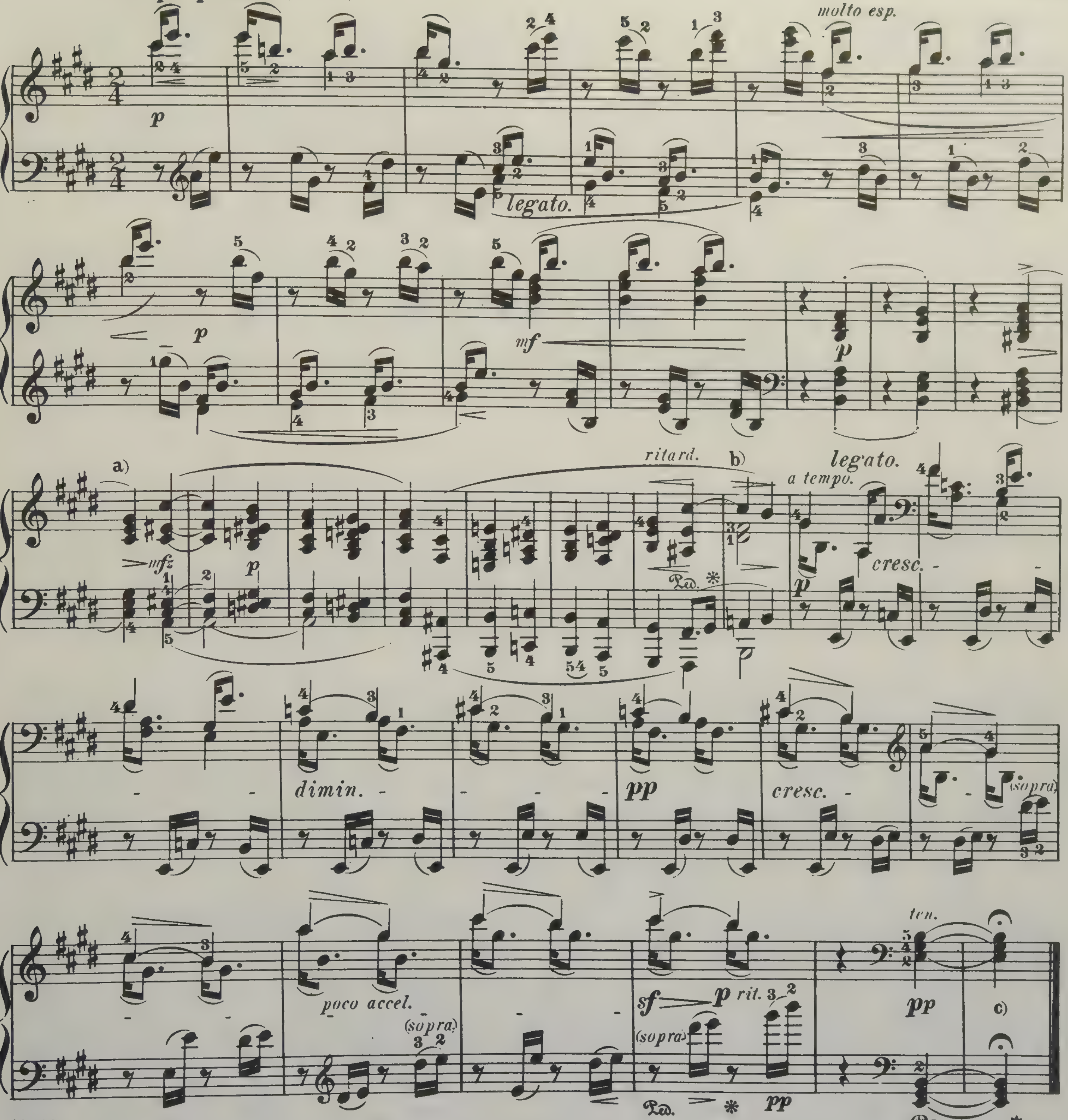


11633

a) Transform the uplets of 32nd-notes into triplets of 16th-notes, and accent each of the latter like a melodic scale:  ; the figure might else easily degenerate into a trivial device.

b) The alteration in the rhythmic division which the Editor has taken the liberty to make, is (with reference to the music itself) merely an apparent one. From his experience as a teacher he considers this new external presentation adapted to check perversive conceptions on the player's part.

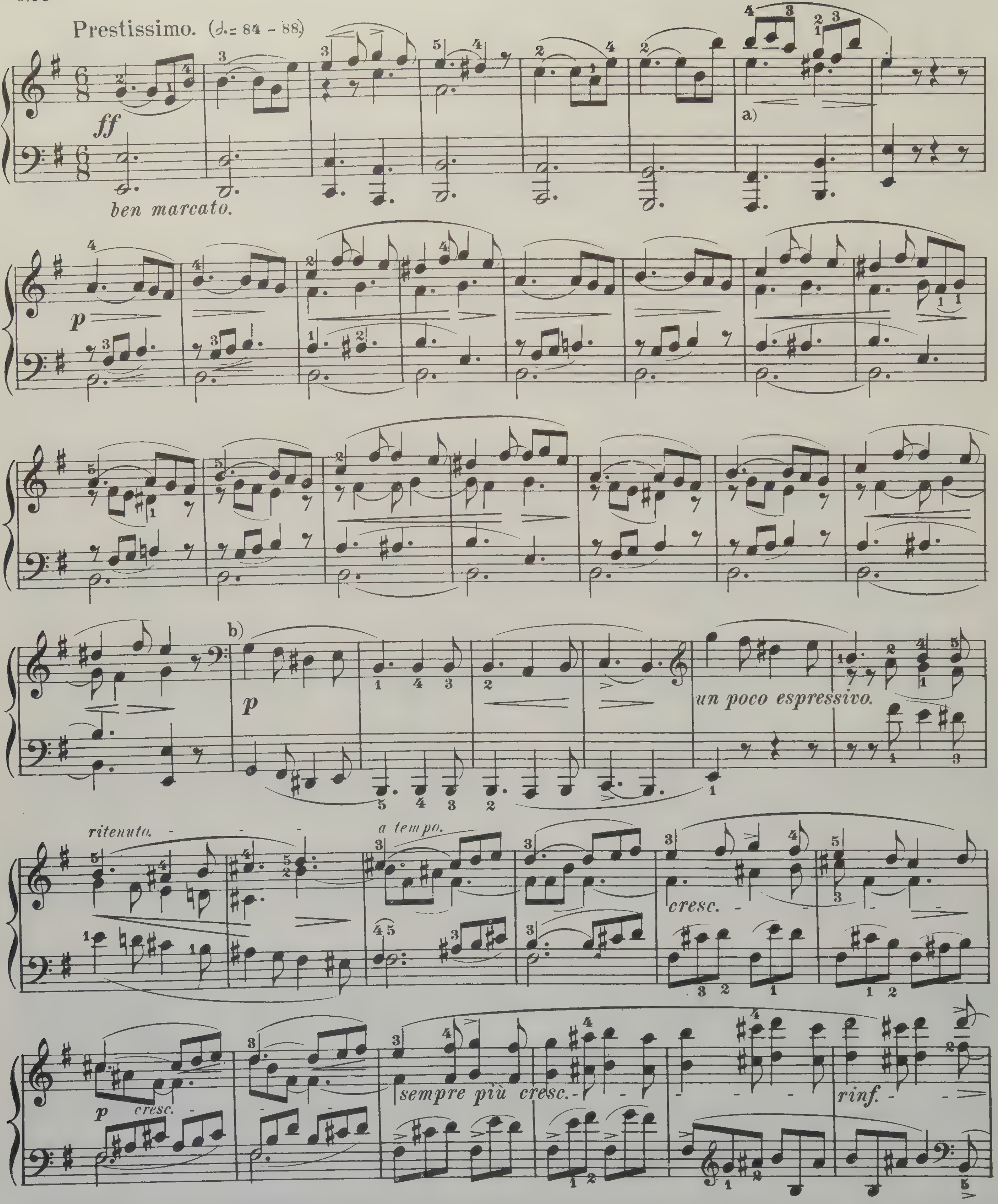
Tempo primo. (♩ = 116.)



a) It is very difficult, and requires special study, to interpret this passage clearly, connectedly, and singingly without super-sensibility. The soprano, in particular, must at first be practised with a very energetic touch.

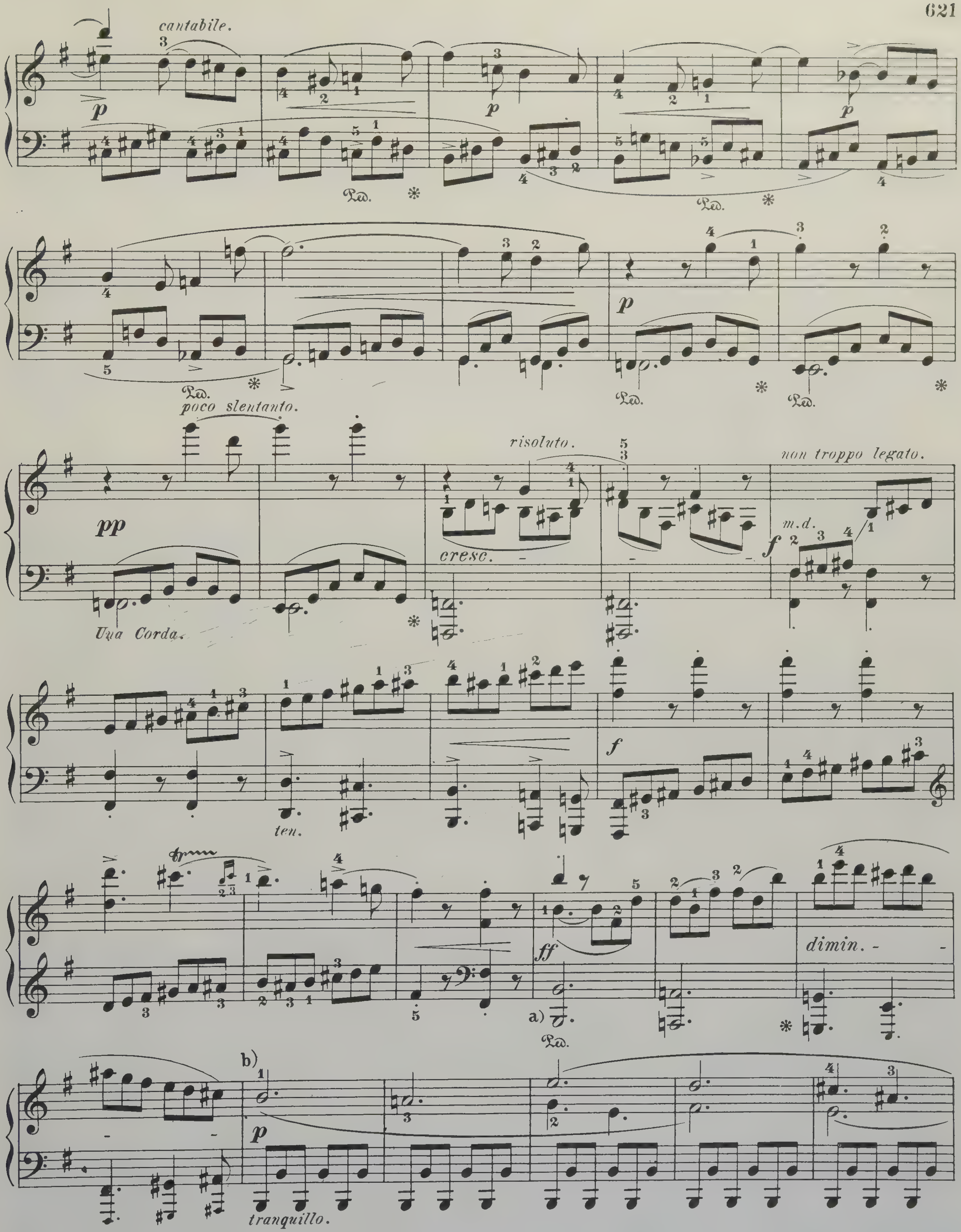
b) The new Leipzig edition has: This is an unplayable "correction." The soprano C♯ must be sustained, so as not to interrupt the melody; the pedal cannot be employed, on account of the change in the harmony, and the stretch itself is impracticable without an arpeggio. But there is also no necessity for resolving the preceding A♯, (which the right-hand thumb quits in arpeggiating) to A, since this tone comes out far more plainly in the higher counter-part for the left hand.

c) Instantly attack the next movement, without long delay. This sonata requires, like Op. 101 and 110, an uninterrupted succession of its several movements.



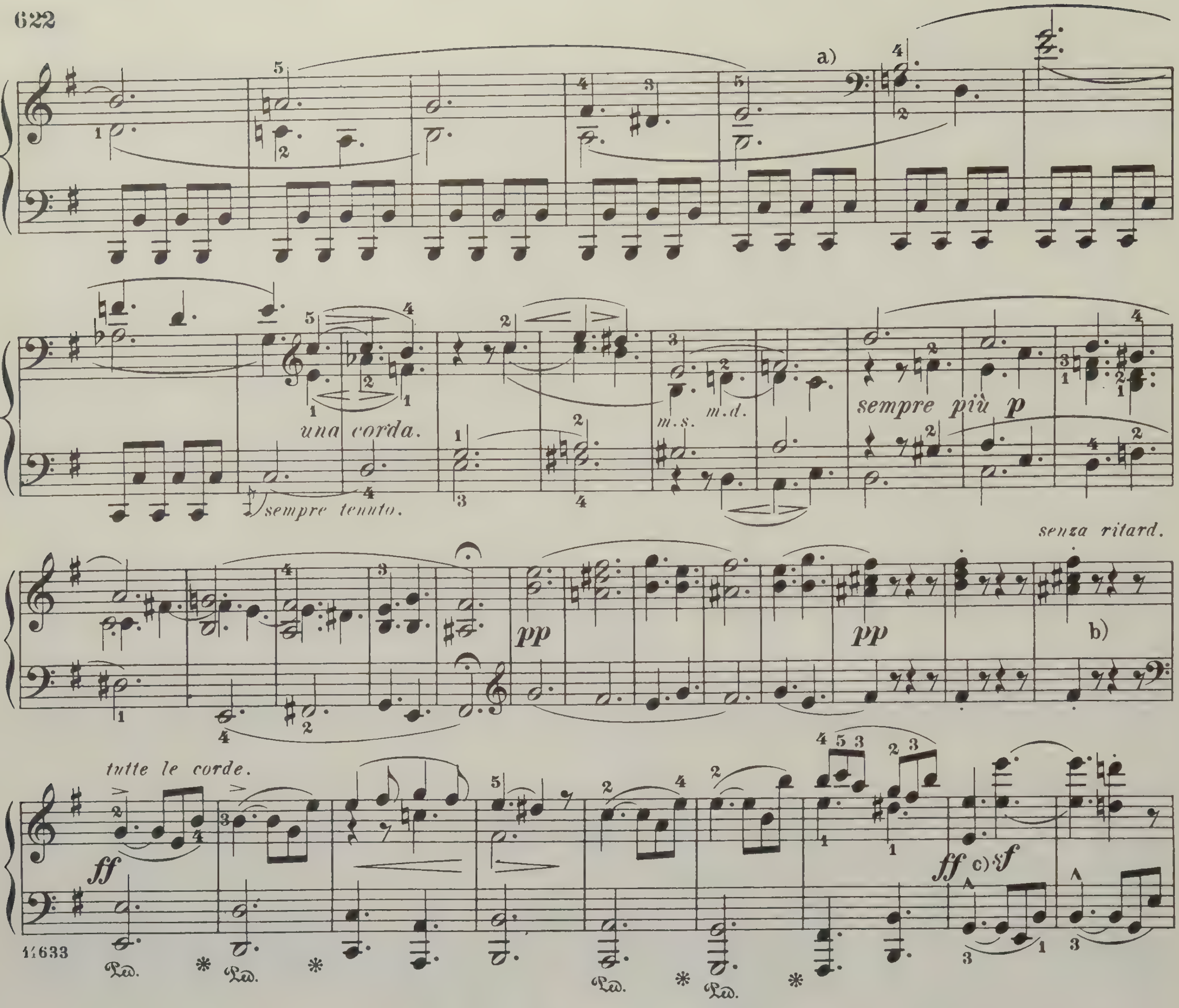
a) Of all practicable fingerings, the above is the most convenient.

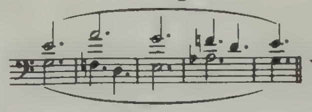
b) This secondary subject must not be played with the impassioned haste demanded by the principal theme. Without material moderation of the tempo, it ought still to be conceived as a soothing, warning voice. An abbreviation of the eighth-notes in the *auftakt* should also be guarded against.



a) This bass motive — the same which enters at the very outset of the movement — bears, as we perceive, the whole burden of the following so-called development-section, and must therefore be treated with equal distinction.

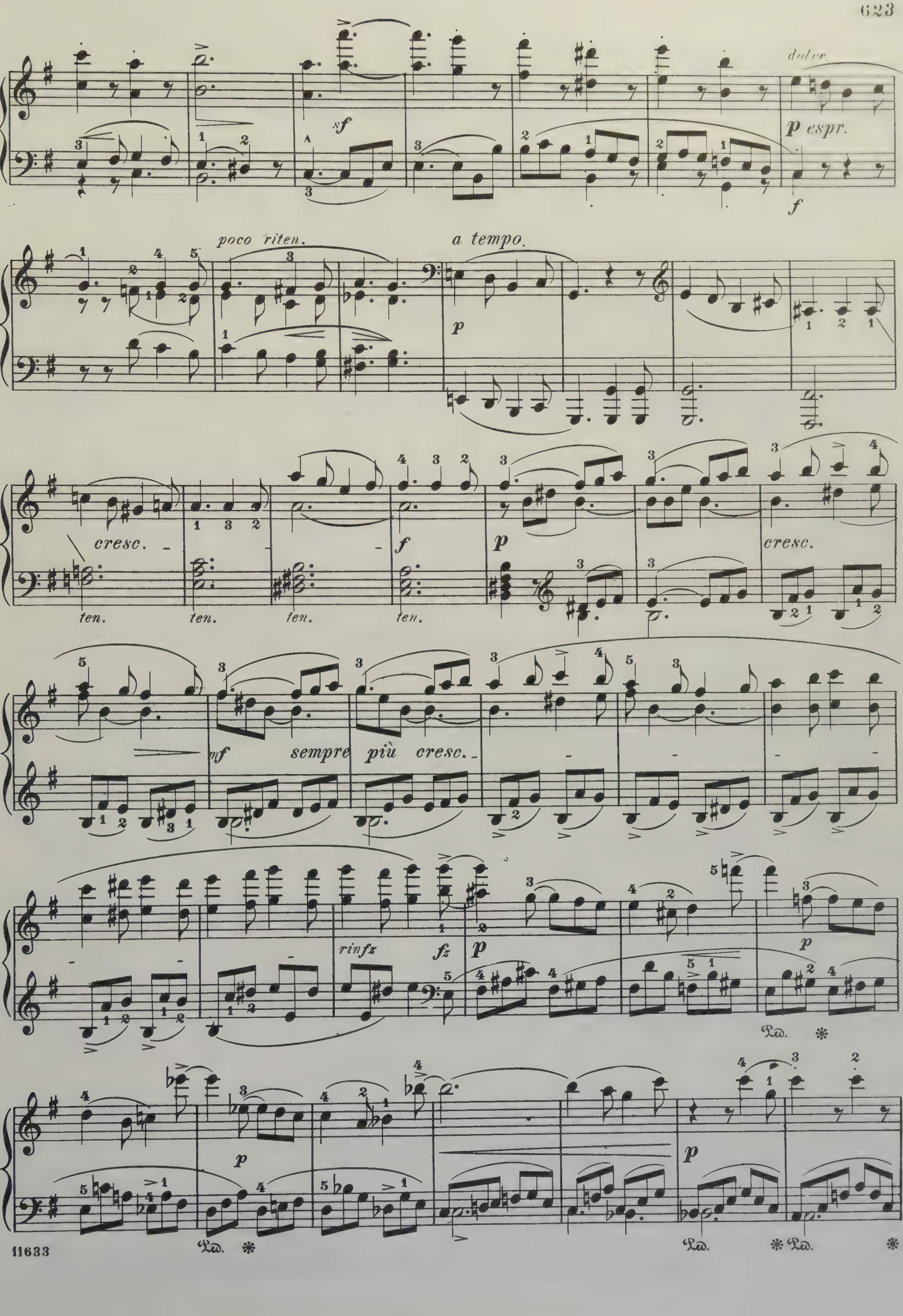
b) Although this must be played with the least shading possible, "molto semplice," the canonic element requires every audible presentation.

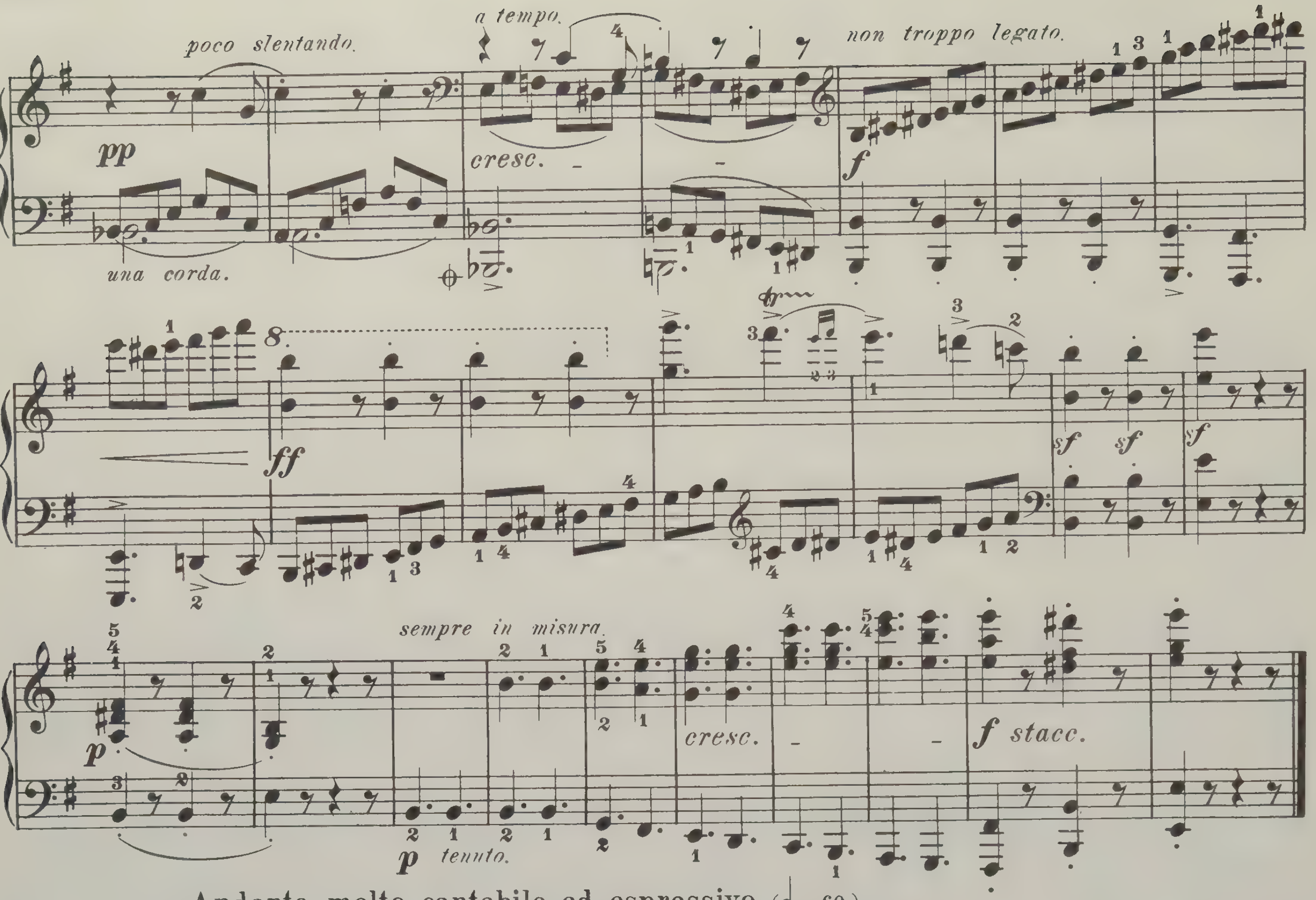


a) This soprano leap of a fifth from E down to A is doubtless to be regarded as a concession to the player. The composer's intention was indubitably as follows:  With an intelligent use of the pedal, this more euphonious reading is quite practicable.

b) The dominant of the dominant usurps the function of the latter. The missing link may be supplied, in a sort, by the hearer's imagination. In his earlier period the Author would perhaps have interpolated two further measures: No explanation is needed to show that such an interpolation, with its prosaic insipidity, would perforce destroy the charm of the unprepared, and consequently so striking, reëntrance of the passionate principal theme on the tonic. As the language of tones possesses a syntax quite analogous to that of words— though unhappily not yet formulated in any text-book— the analogy in question might conformably be defined as an "anacoluthon" (literally, a lack of grammatical sequence, i.e., in this case, of an expected after-phrase). Or it might be termed an "aposiopesis."

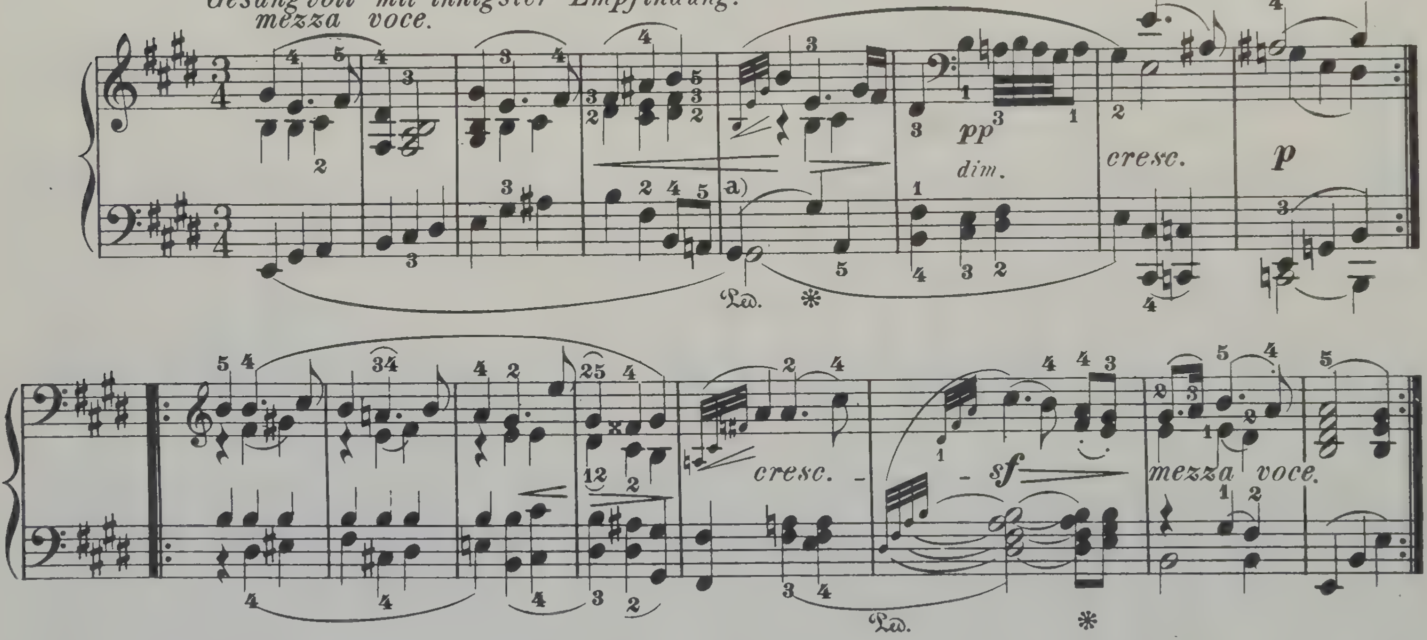
c) This measure forms at once the closing measure of the preceding period, and the opening measure of a new one. The rhythmic position which it assumes in this latter relation naturally takes precedence in the interpretation. The first period should therefore be played as if it had but 7 measures. This new anomaly is likewise to be viewed as a characteristic beauty of, and true organic growth from, the impassioned spirit of the movement. To borrow another simile from the grammar, the philological term "assimilation" would appear more appropriate than "elision". The final measure of the first period is "assimilated", and thus swallowed up, by the initial measure of the second (repetition in double counterpoint at the octave);— a process which is the more natural in this case, because both these members of the movement are based on the harmony of the tonic. Observe, in executing the soprano, that it is merely a syncopated variation of the original bass.


dolce
p espr.
sf
f
poco riten.
a tempo
p
cresc.
ten.
f
p
cresc.
mf
sempre più cresc.
rinfz
fz
p
p
p



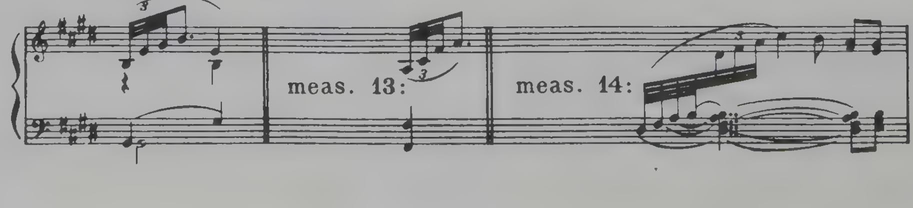
Andante molto cantabile ed espressivo. (♩ = 60.)

Gesangvoll mit innigster Empfindung.

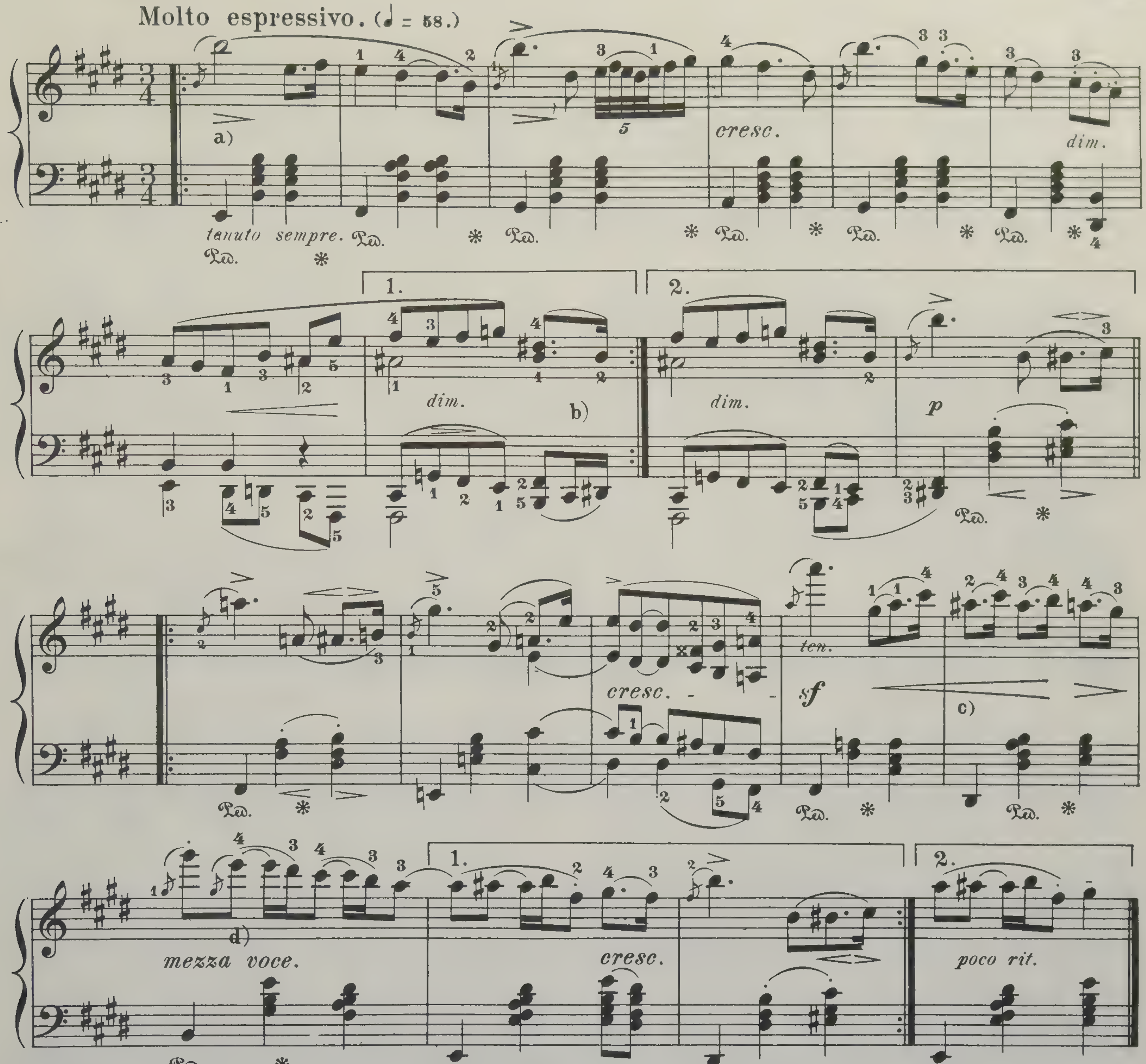


a) Like all other embellishments, the arpeggios here written out are subject to the unconditional, though unfortunately often neglected, rule, that their first note must fall on the same beat as that to which the principal note, following the embellishment in the notation, belongs.

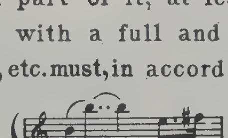
Therefore:



Var. I.



11633

a) This new melody (for the first part of it, at least, cannot be termed a Variation according to established usage) must be played with a full and broad tone, albeit with a soft, tender touch. The appoggiaturas in measures 1,3,and 5, etc.must,in accord with the rule just mentioned for embellishments, exactly coincide with the bass note: 

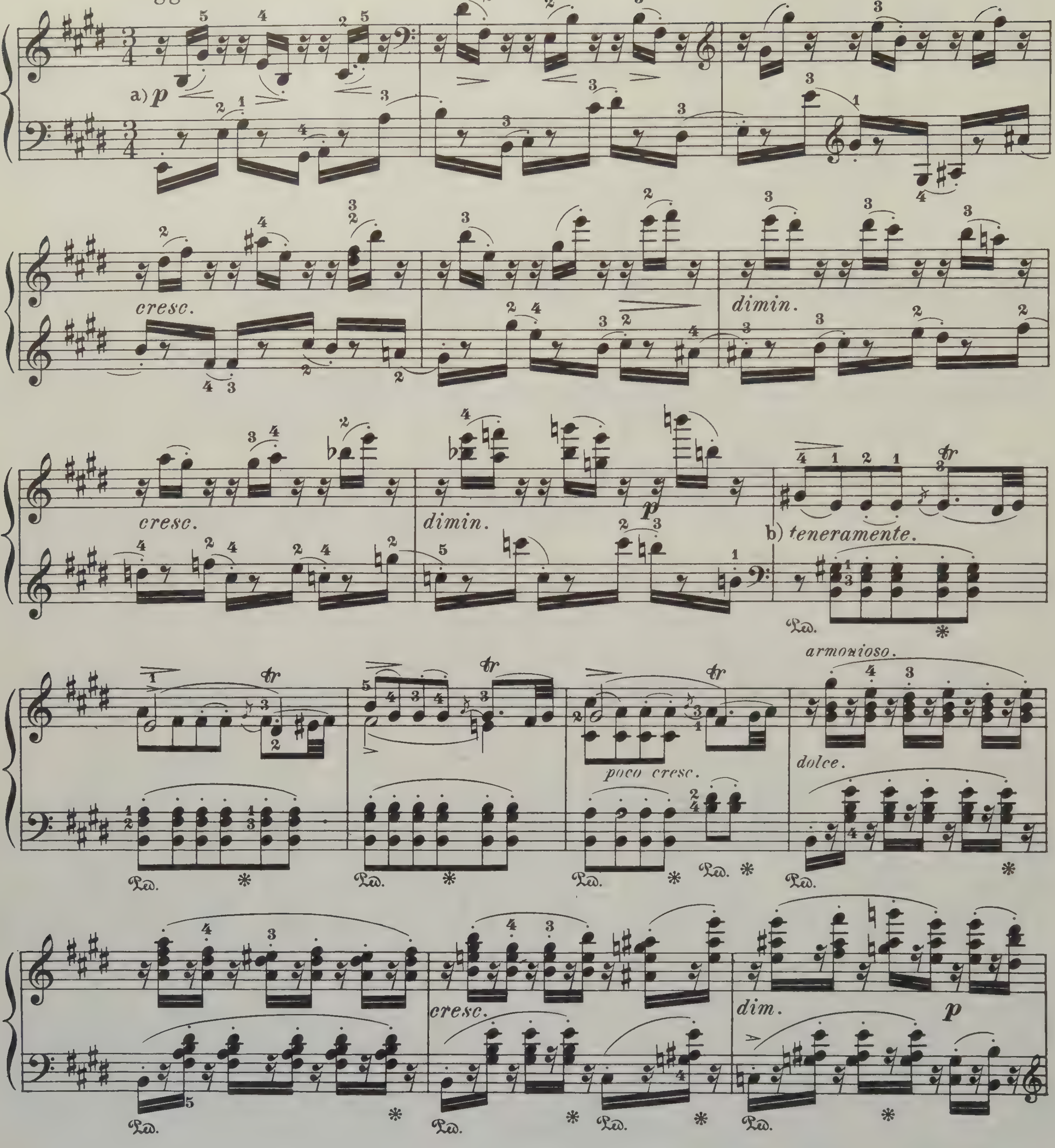
b) The player should make a special study in style of the variants of those measures which either lead up to a repeat, or form a transition to the next division. The repetition is here a psychological necessity, and not a mechanical product of traditional custom. Little liberties with the tempo, e.g., a certain delaying when all the parts change the harmony together, are more than merely admissible. The same holds good for Var. IV.

c) The soprano must exactly observe the prescribed slurs, its phrasing being therefore trochaic (—◡), not iambic (◡—); i.e., the 16th-notes must not be treated like *auftakts* to the following dotted eighth-notes. Amateurish players will find at first that this rule goes somewhat against the grain.

d) This phrasing, too, which is very plainly set forth by the appended fingering, will give some trouble to dilettanti.

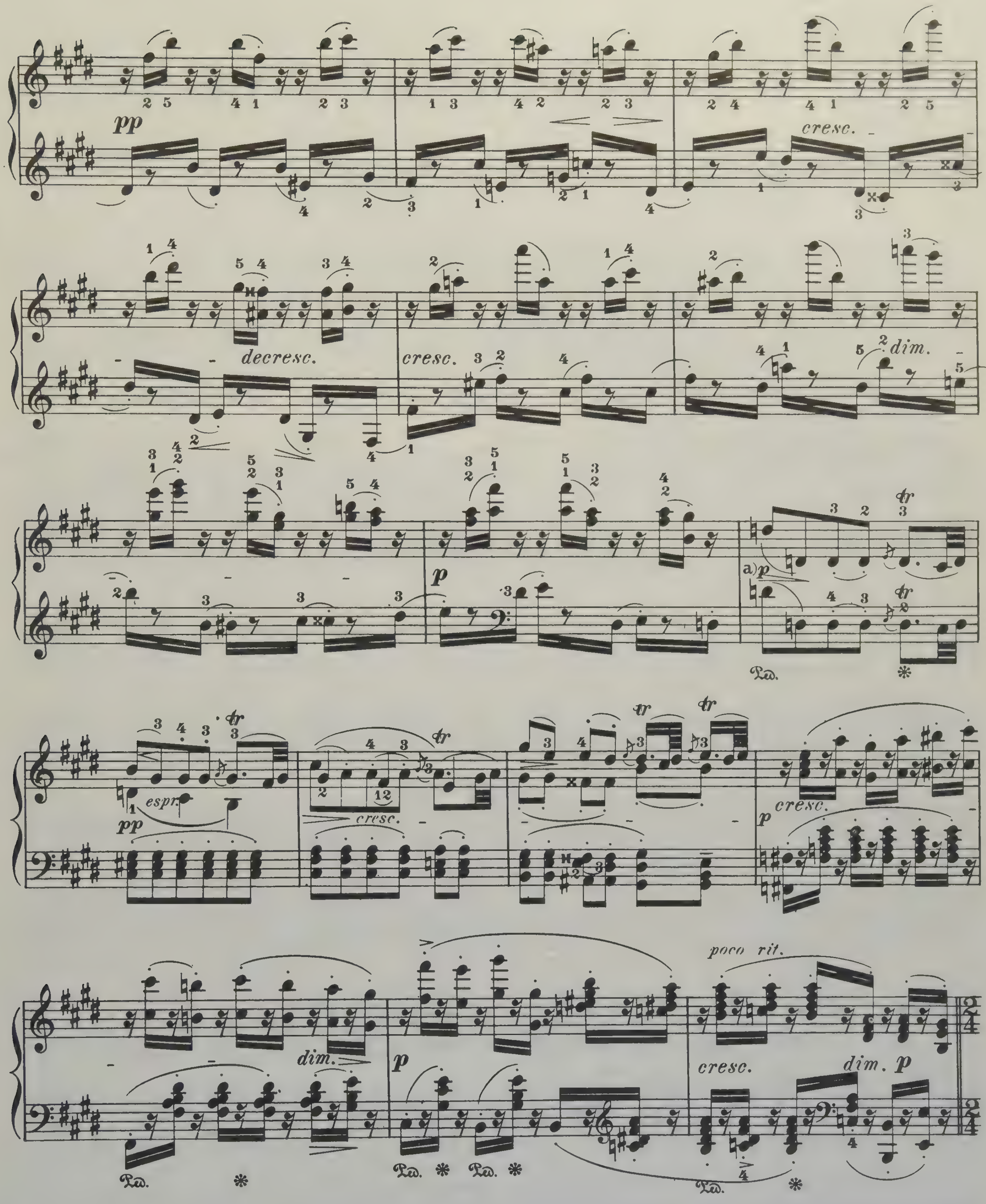
Var. II.

Leggieramente. (♩ = 60.)



a) The lineaments of the theme, so faithfully reproduced in the first part of this "double Variation" (as Herr von Lenz rightly calls it), must be made distinctly audible, despite all playful lightness of touch. If these 8 measures in 3-4 time be practised like 12 measures in 2-4 time as a side-study, it will exert a beneficial influence on an emotional interpretation.

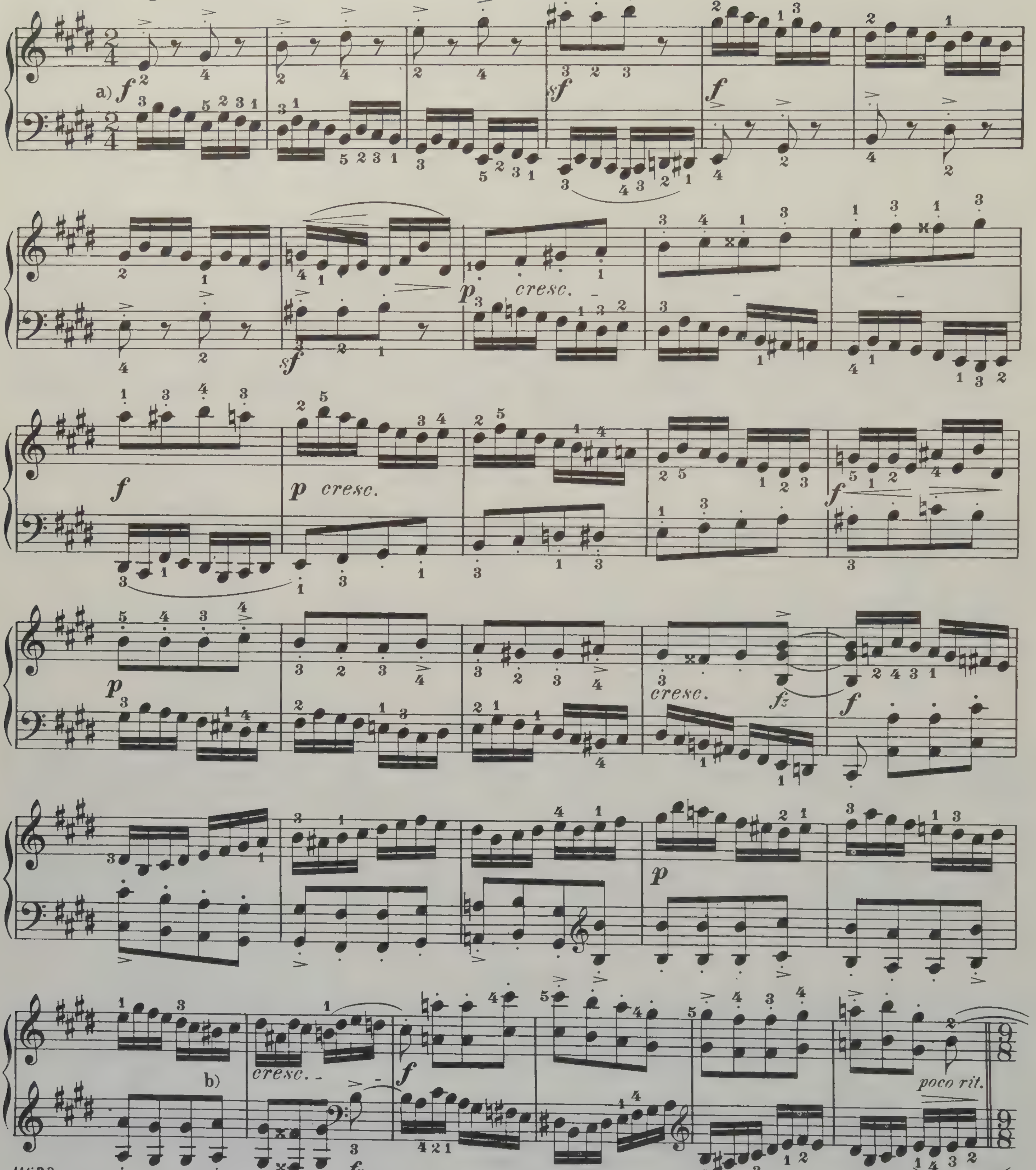
b) The details of shading — infinitesimal, yet of infinite importance in an interpretation throbbing with warm life — which the following 4 measures demand, will become self-evident to an intelligent player who takes the trouble to sing to himself all the various melismas. We will only remark that sustained tones of a part lying below moving ones must, for acoustical reasons, be rather more strongly emphasized.



a) The "latent" fundamental harmony is the B-minor chord of the sixth, and a correct performance of the measure depends upon the player's feeling this harmony.

Var. III.

Allegro Vivace. ($\text{𝅗𝅥} = 69.$)



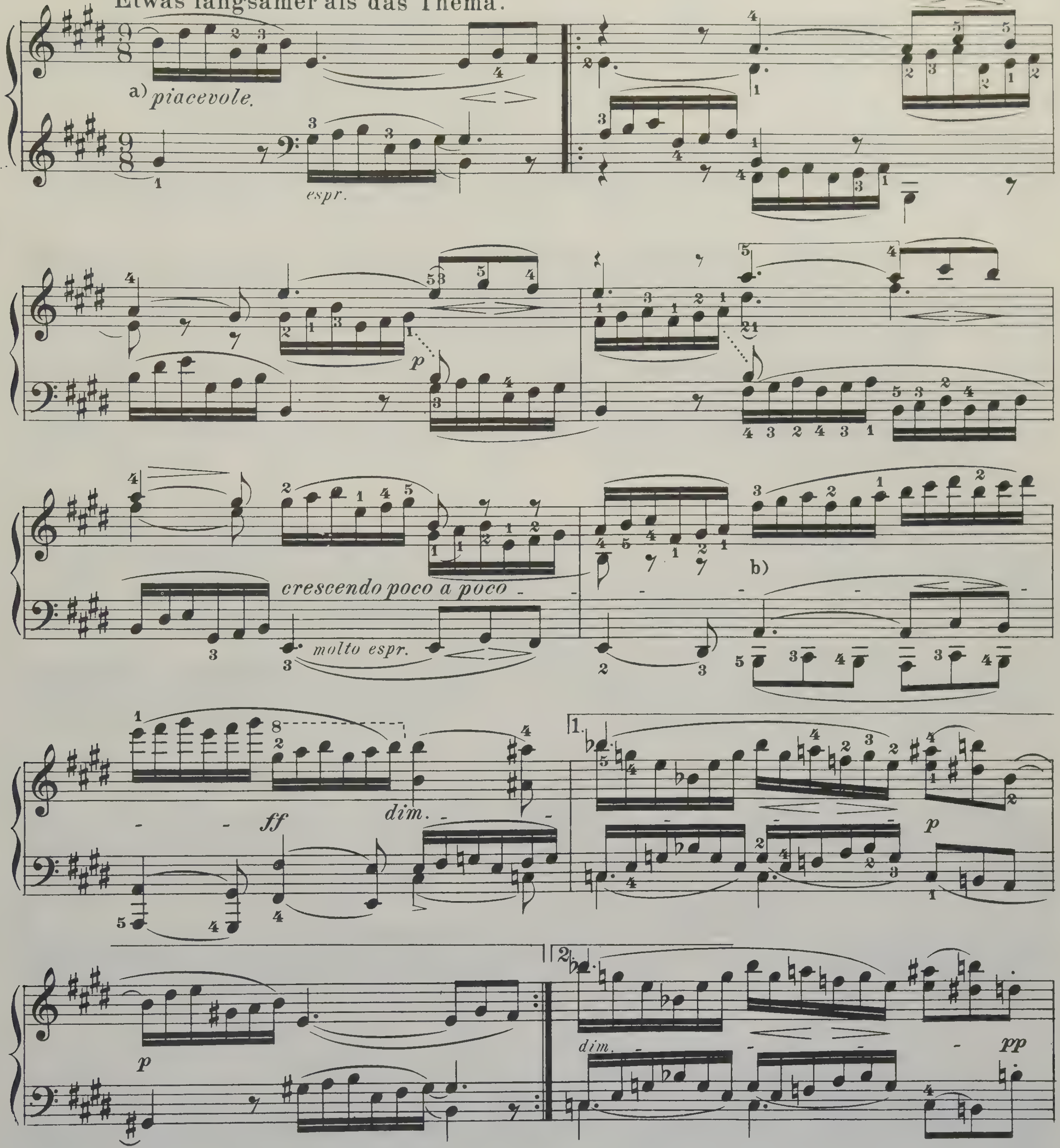
11633

a) This fanciful intermezzo, forming so agreeable a contrast to the sequel and hence so important a link in the construction of the whole piece, should not be degraded to a "bravura piece," and therefore not played with a rapidity too great to permit a distinct execution of the 16th-notes in *non legato* (but also, of course, *non staccato*).

b) The first time that the melody was set in the soprano, it had an unmistakable A♯ instead of A. There is no reason whatever for correcting either reading by the other. When set in the bass, the melody likewise assumes the functions of a bass, according to which A sounds more decided and definite here.

Var. IV.

Un poco meno andante ciò è un poco più adagio come il tema. (♩ = 50.)
Etwas langsamer als das Thema.

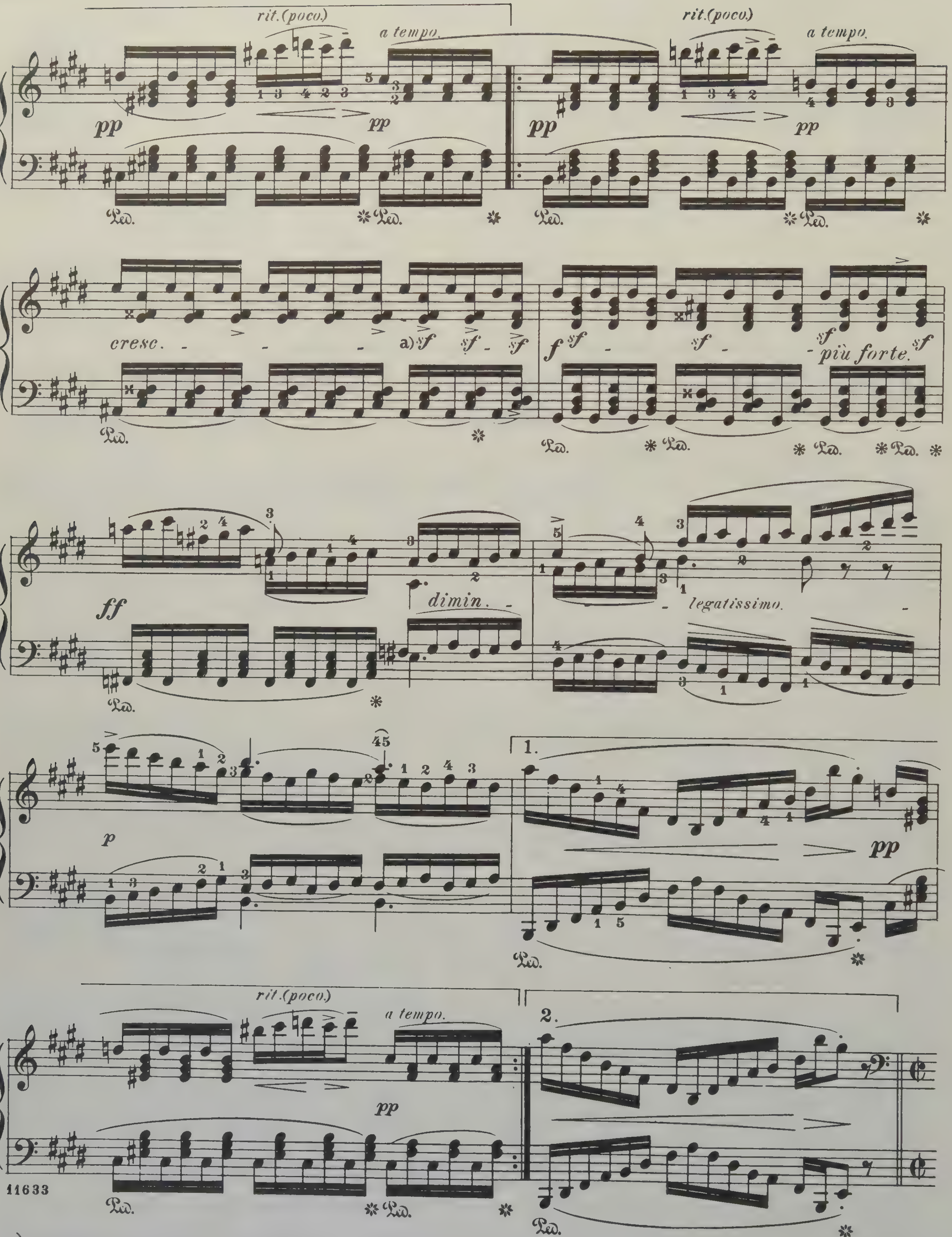


a) The Editor thinks it can hardly be construed as an aberration into the realm of "Program-music" that he should recommend, as the best guide to a fine interpretation of this masterpiece of polyphonic (imitatory) melody, that Goethe's lines in the first monologue of Faust ought to be kept in mind:

"How heav'nly powers, ascending and descending,
From hand to hand the golden pails are tending!"

The details of shading spring naturally from a lofty emotional conception of the principal theme. Beware of triplet-like phrasing in executing the marvelous accompaniment; phrase throughout as follows:

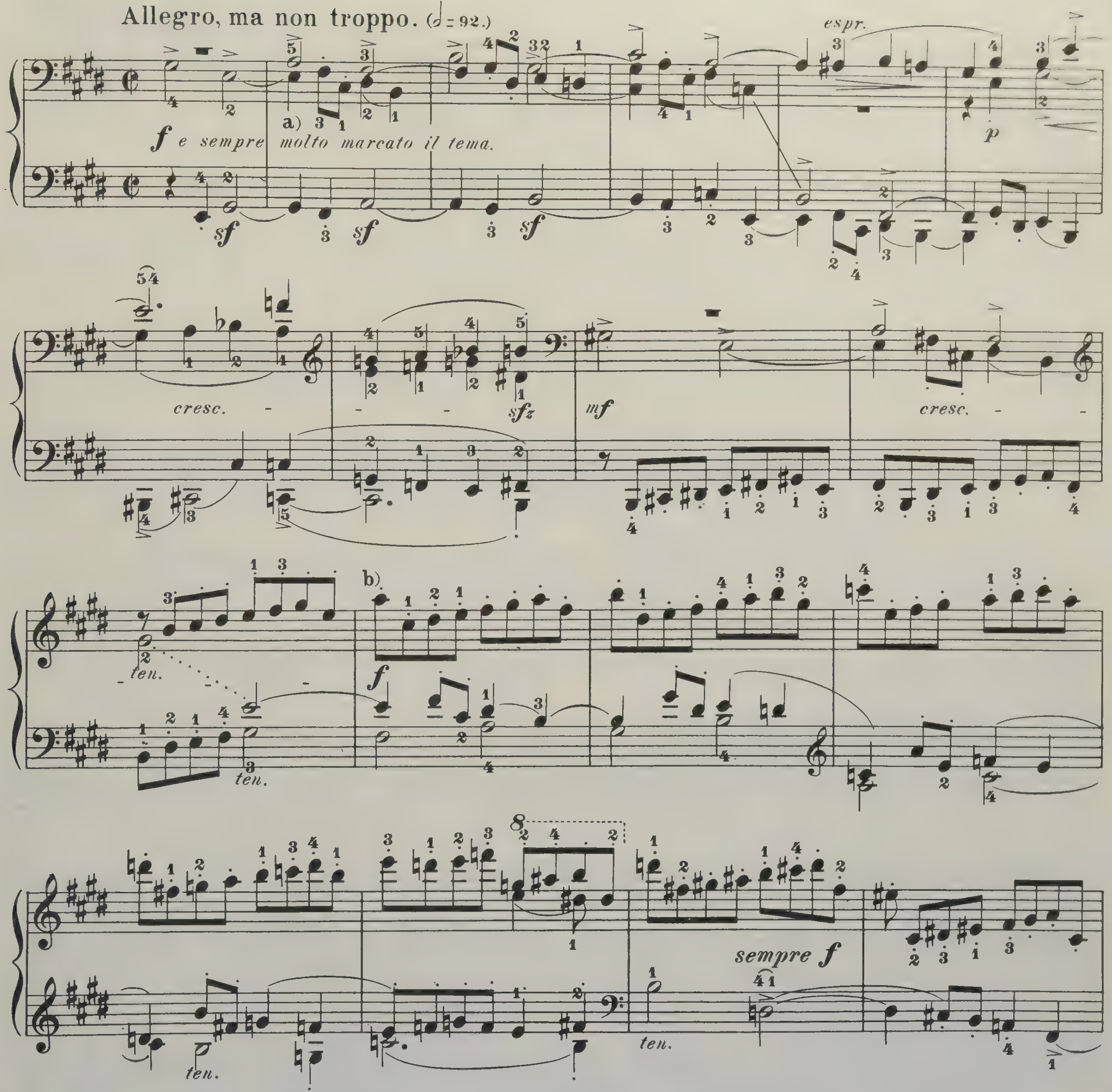
b) The new Leipzig edition has in lieu of the B in the bass a D♯, which has a bad effect unless tied to the preceding eighth-note in the melody.



a) The *sforzato* on the grammatically accented 16th-notes (as given partially and uncertainly in earlier editions, and very definitely in the Leipzig Complete Edition) is meaningless, as it does not coincide with the full harmony and (e.g., in the next measure) affects perfectly neutral tones, consequently producing an empty, and at the same time harsh, effect.

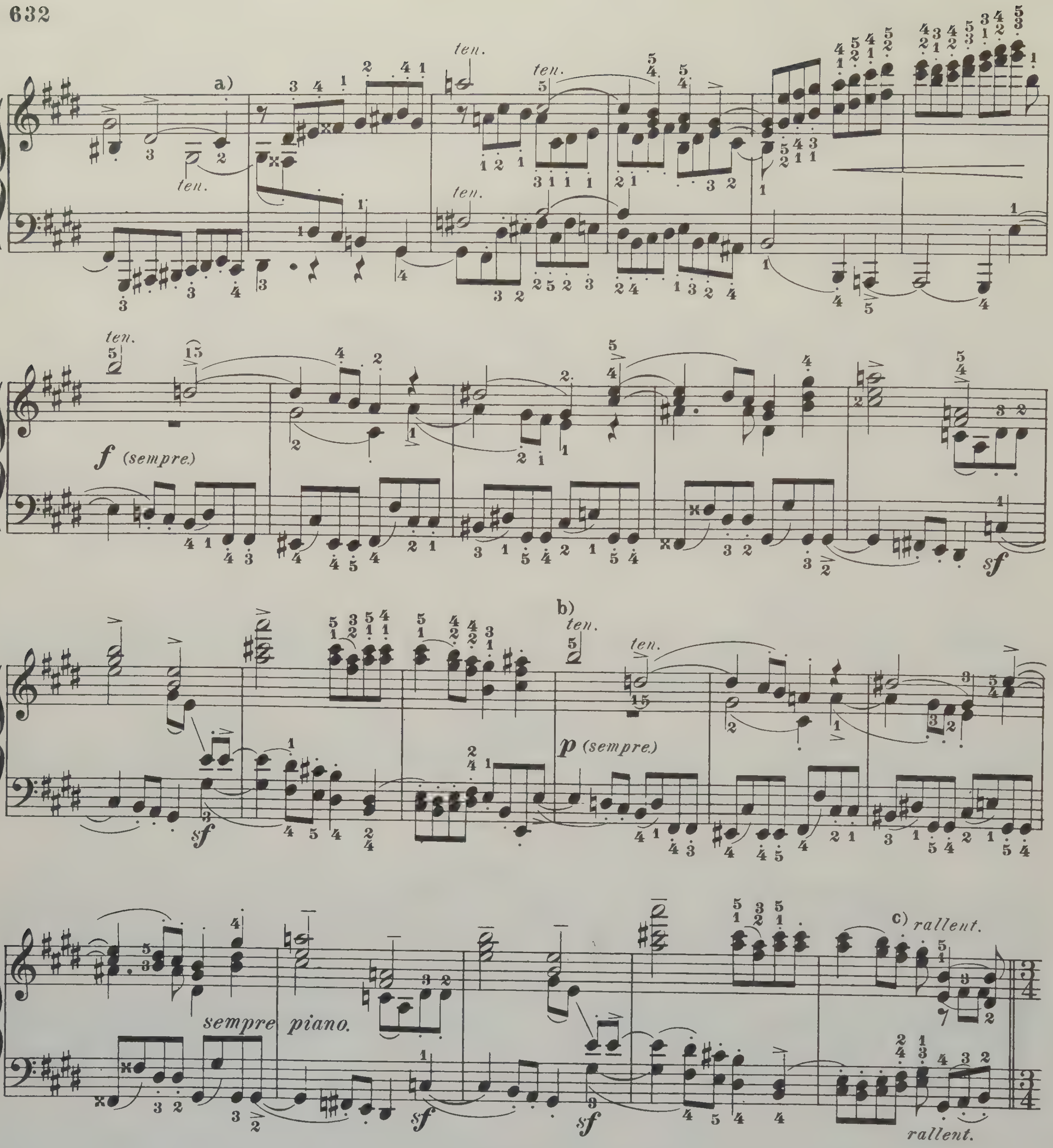
Var. V.

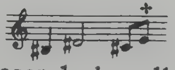
Allegro, ma non troppo. (𝅗𝅥 = 92.)



a) One of the best resources for throwing the essential principal parts into relief, when executing polyphonic pieces on the pianoforte, is a systematic employment of the various styles of touch— the *staccato, legato,* and also the *non legato* intermediate between them. The *staccato*, more especially, promotes clearness of the sustained parts when applied to accompaniment-figures, and relieves the player of putting forth special exertions in behalf of the former. The Editor thinks that he has not proceeded with too great subjectivity in phrasing the subordinate part in the second measure thus: The sole alternative phrasing seems to him less tasteful, yet preferable to an undiscriminating hammering-out, or undecided dragging-about, of the tones.

b) The new edition gives , an error which requires no proof, as the note B is neither melodically nor harmonically justifiable.



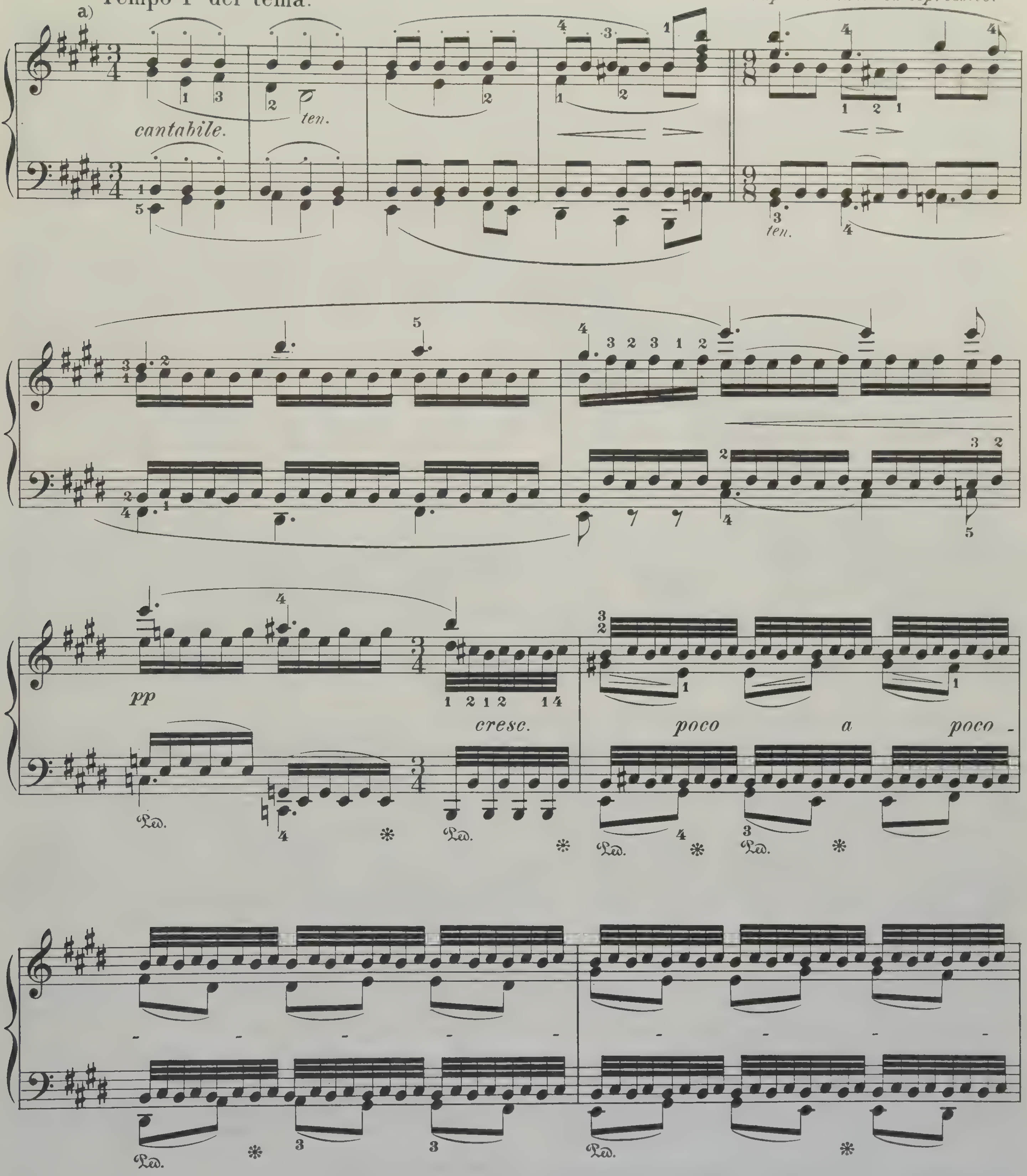
a) The new edition gives  The lameness of this useless contrary motion to the bass is likewise self-evident. If the composer had really intended this "E", he would surely have tied it to an initial eighth-note (instead of the rest) in the following measure, as a suspension before D♯

b) This repetition of the second part in an uninterrupted *piano* forms a necessary æsthetic preparation for the closing Variation.

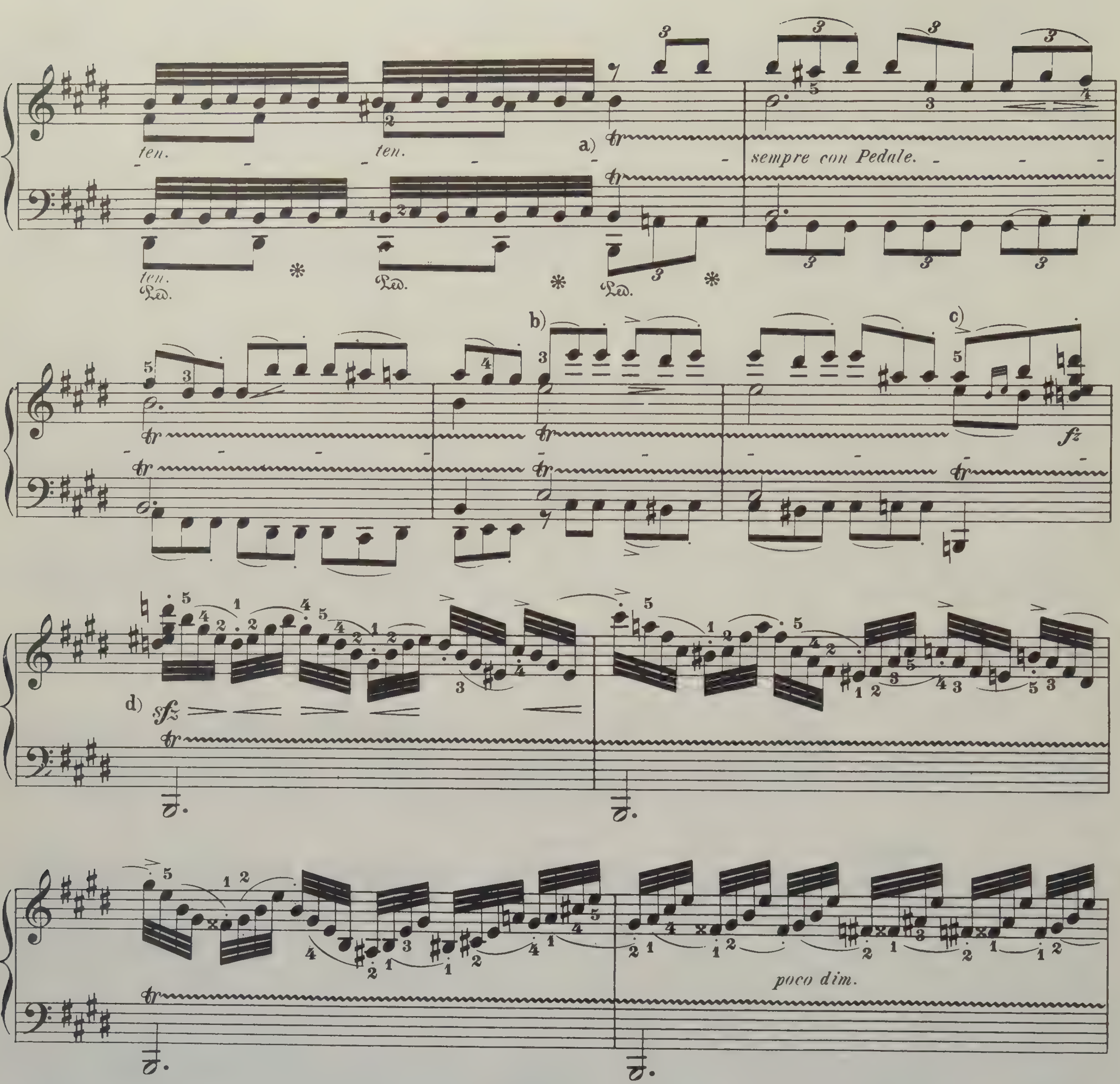
c) A *rallentando* is indispensable. In the Editor's opinion, the *"poco rit."* added by him at the close of each of the first three Variations will prevent the *rallentando* from having too obtrusive effect here.

Var. VI.

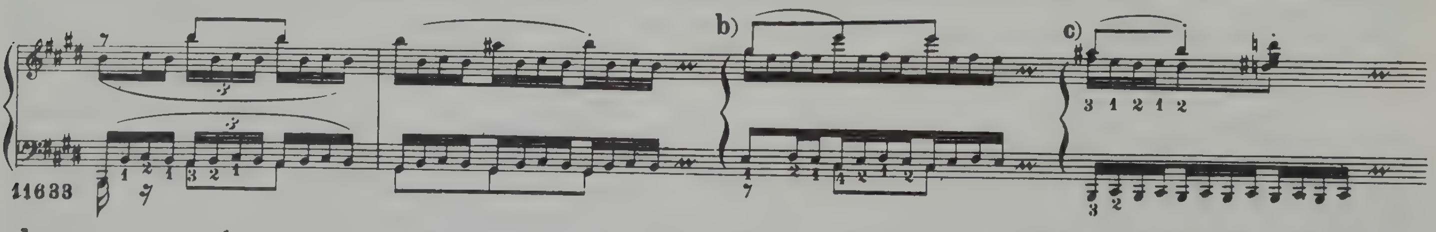
Tempo I del tema.



a) Although the composer prescribed the tempo of the theme, it is to be feared that the intended *crescendo* would lose in brilliancy and dignity through an over-hasty execution of the trill; a reduction in the rapidity of the movement from ♩= 60 to about ♩= 56 is therefore probably advisable, especially as the observance of a fixed tempo (which presents peculiar difficulties in the transition from quadruple to triple rhythm, and vice versa) is here an imperative requirement.



a) From the directions given, in the last movement of Op. 53 and the first of Op. 106, for the simultaneous execution in one hand of a melody and its accompaniment by a trilling *ripieno* part, the player can, to be sure, glean what is needful for solving the problem now in hand; still, it may be well to proffer him renewed assistance in the shape of a few examples bearing on the execution of the case in point:



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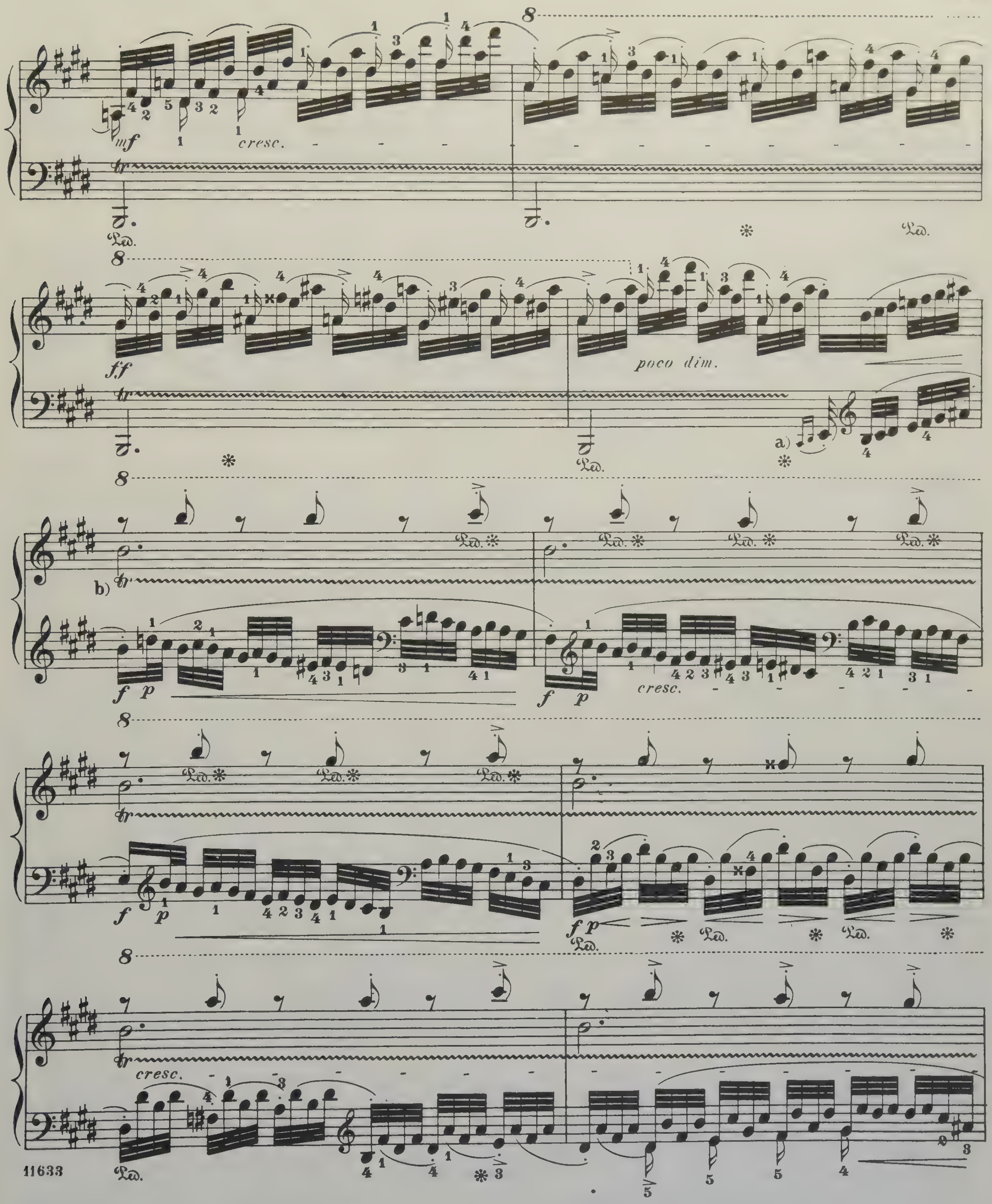
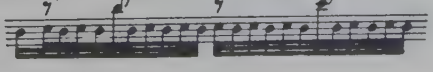
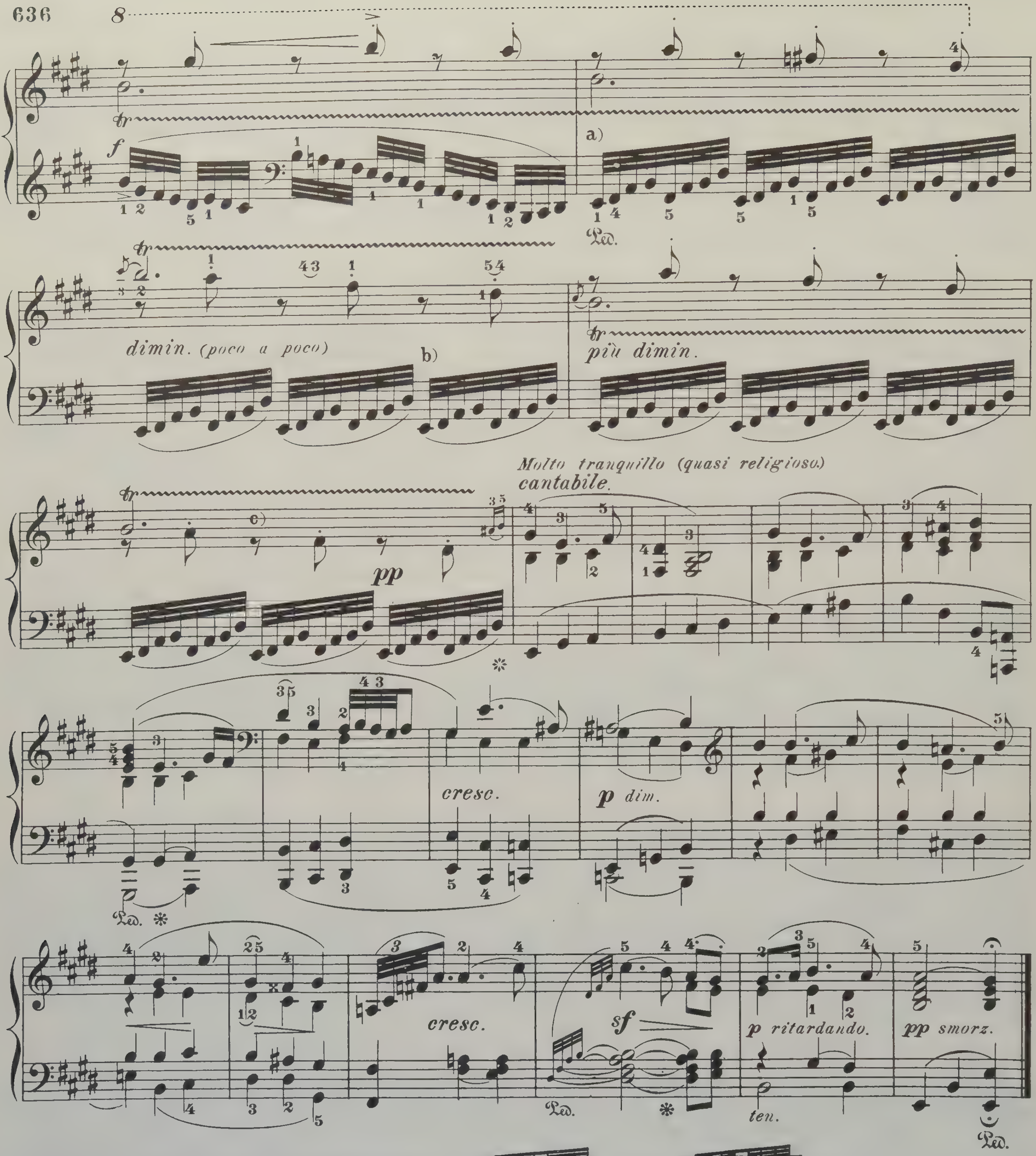
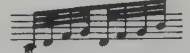
d) The first 32^{d}-note, now in the right hand and further on in the left, must always be detached with a sharp accent; the other notes are to be slurred. This peculiar figure plays an important part in the first movement of Op. 110, so that the needful preliminary studies for it can be made at this juncture. The left hand must consistently continue the former trill-movement, i. e., play 36 notes to the measure, much as if playing 32^{d}-notes in $\frac{9}{8}$ time.

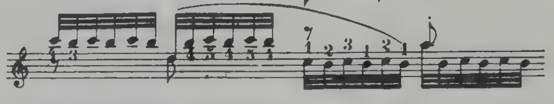


a) The after-beat given here strikes the Editor as inadequate. It is better to prolong it:

b) Execution of the trill in the right hand:  etc.



a) The bass figure is not to be understood thus: but so: 

b) Execute the descending glide of the trill as follows:  as *legato* as possible.

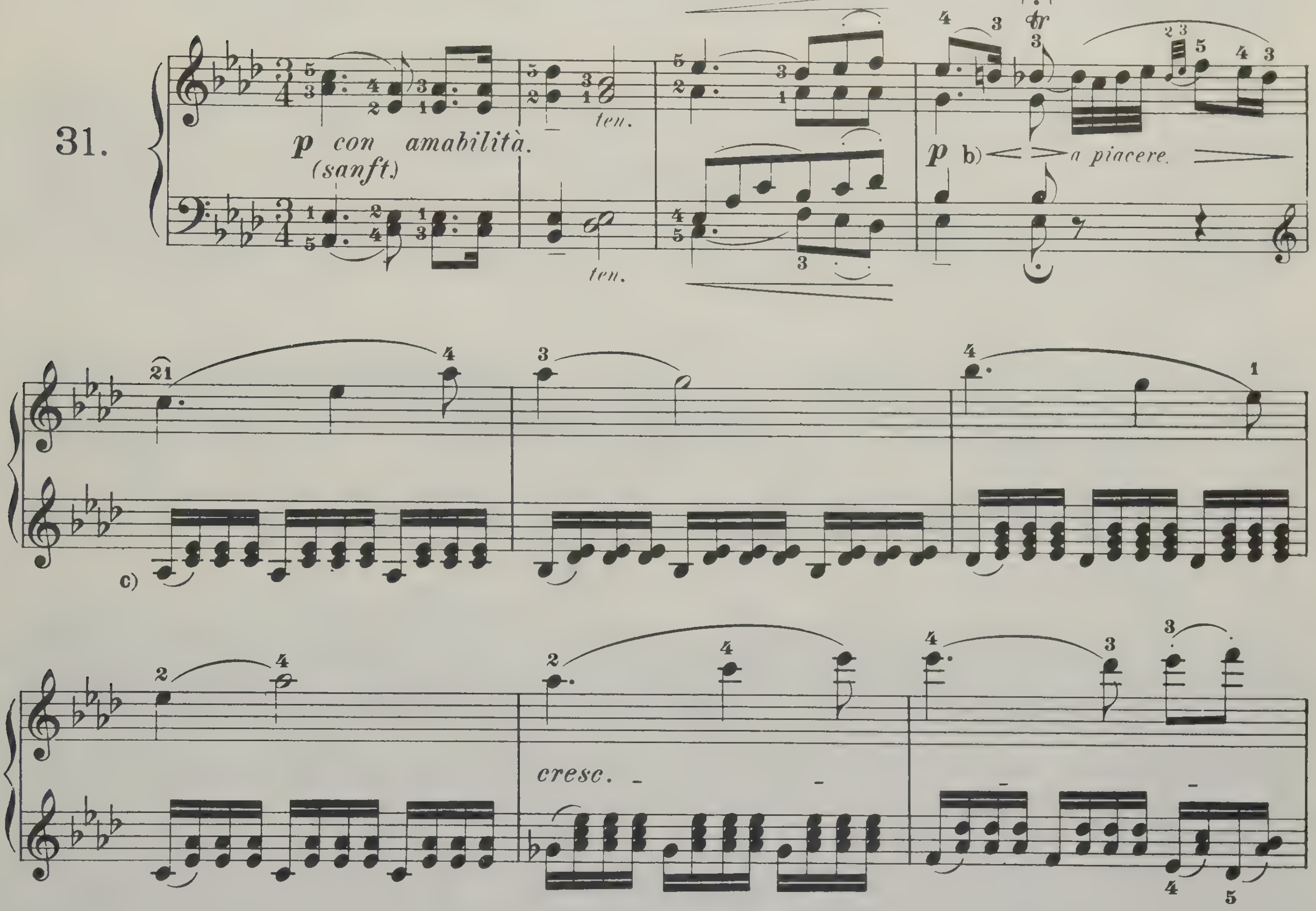
c) The Editor has followed Franz Liszt's version, which bridges the hiatus found in some editions (the breaking-off of the melody on A¹) by inserting the eighth-notes F¹♯ and D¹♯ in the right-hand part, in analogy with the three preceding measures. The last notes before the reëntrance of the theme, especially the after-beat of the trill, must be somewhat delayed, in order to take from this wonderfully tranquilizing return even the appearance of predetermined intention. The theme itself must be played with still greater simplicity of expression than at the beginning of the whole movement, as if it were a refrain,– a recapitulating epilogue,– a reminiscence. The last measures should be "breathed out" almost inaudibly.

SONATA.

L. van BEETHOVEN. Op. 110.
Composed in Dec., 1821.

Moderato cantabile molto espressivo. (♩ = 69.) a)

31.



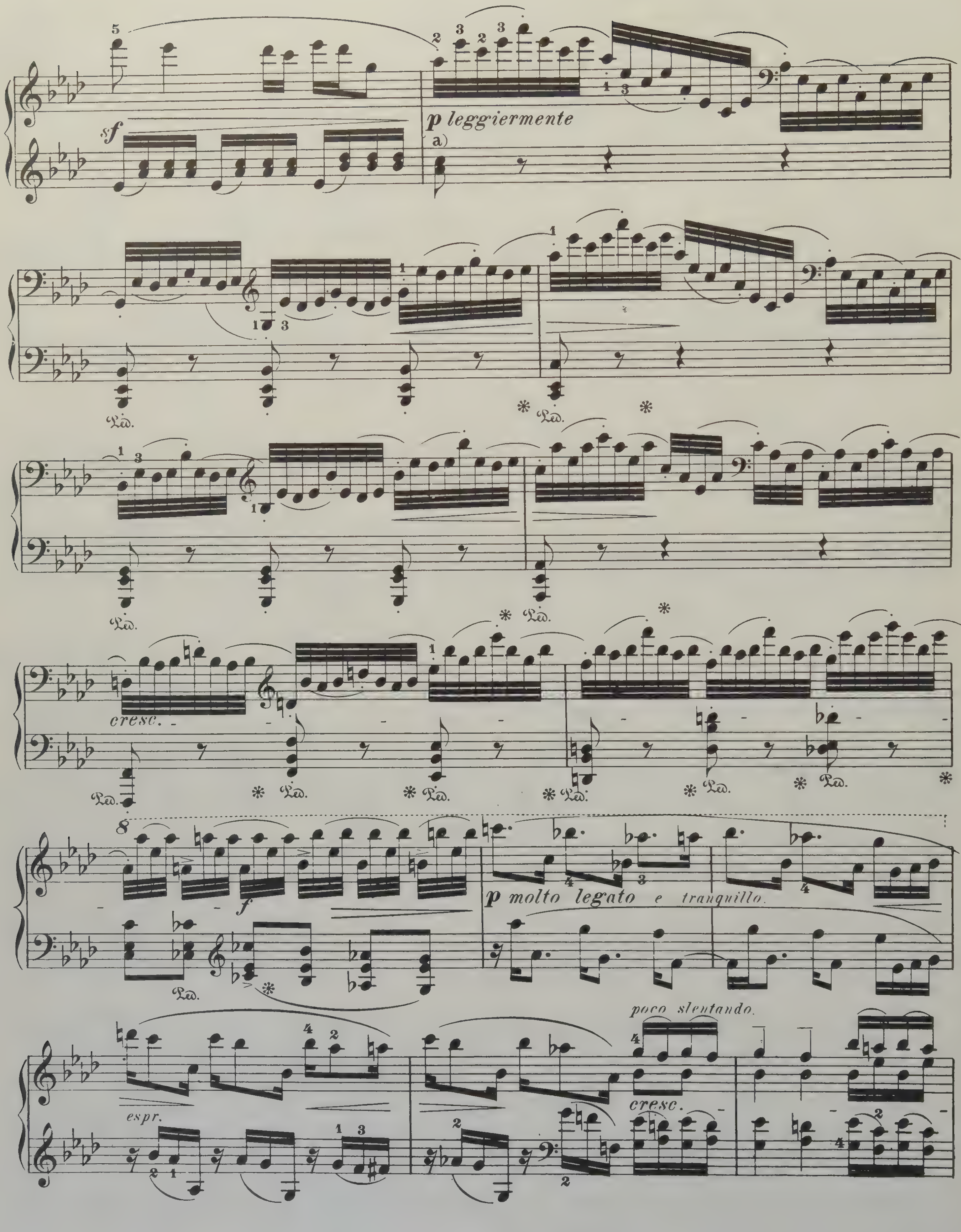
a) Czerny's tempo-mark ♩ = 76 strikes the Editor as too lively, as he is wholly in accord with A. B. Marx's opinion touching the *Adagio* character of this "Allegro"; though admitting, at the same time, that in the more passionately agitated passages the direction ♩ = 69 may be transcended, while on the other hand numerous opportunities are offered for decided retardation. On this head we beg to quote C. M. von Weber's eloquent words, which elucidate with exhaustive clearness the question of the elasticity (relativity) of the tempo, — a question often touched upon in the course of our edition.

"The time (tempo) should be no trip-hammer, tyranically restraining or urging forward, but rather, in a composition, what the pulse is in man. There is no slow tempo in which passages do not occur that demand a more rapid movement, to avoid a sensation of dragging; nor is there any *Presto* which does not equally require by way of contrast a tranquil execution of certain passages, that it may not be deprived, by overhaste, of the resources of expression. — Furthermore, neither the urging nor the restraining should ever produce the effect of constraint, or of progression by fits and starts; it must invariably affect whole periods or phrases."

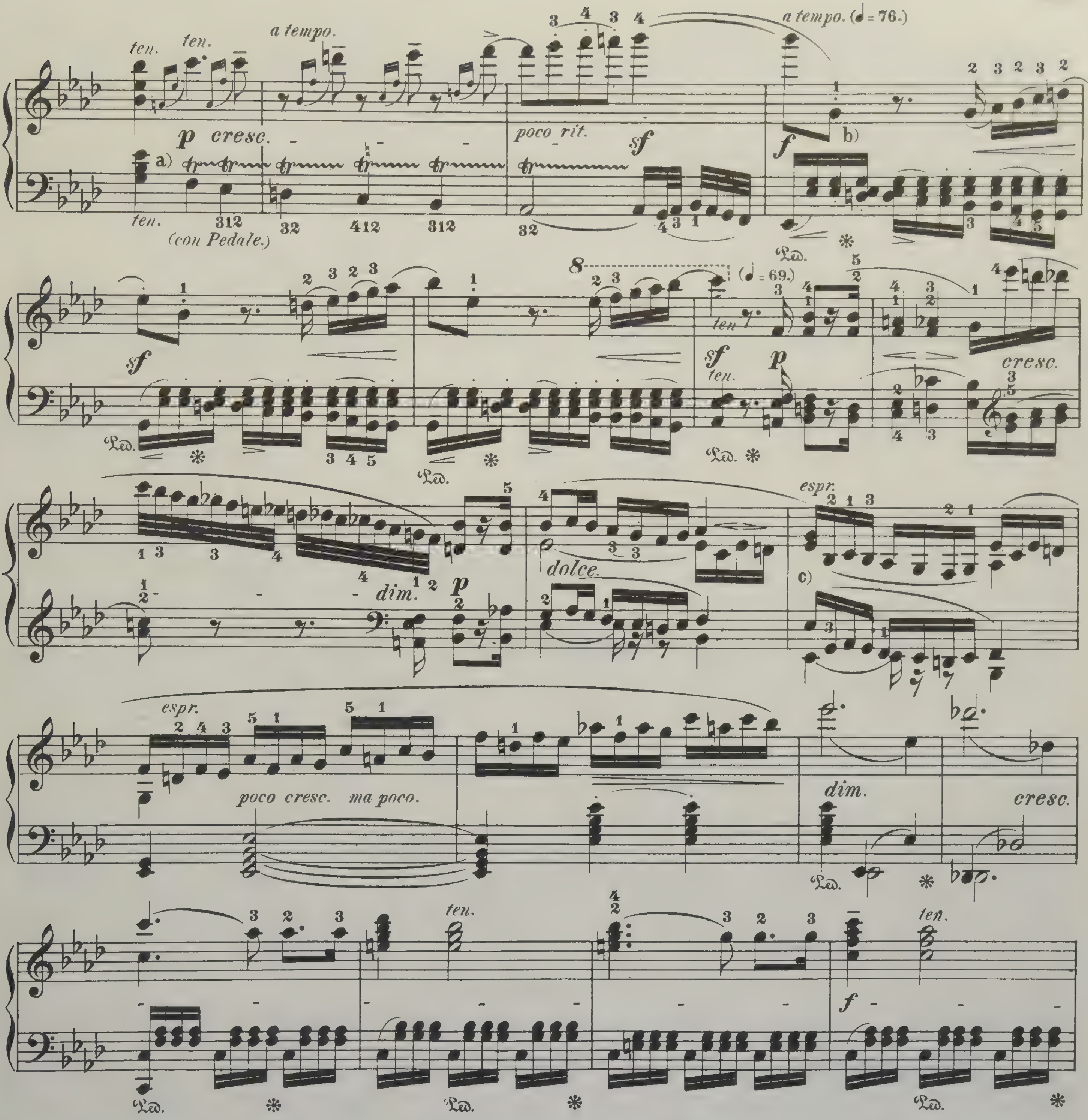
(See Preface of the new Berlin Edition in Score of the opera "Euryanthe".)

b) The measure with the hold must be played, or rather sung, very freely, with a sufficient prolongation of the trill to fully bring out, without haste, the gradations <>, which depend on its duration.

c) An accentuation (though by no means an obtrusive one) of the bass tones beginning each measure or each new harmony is recommended:

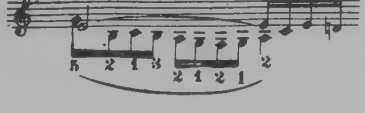


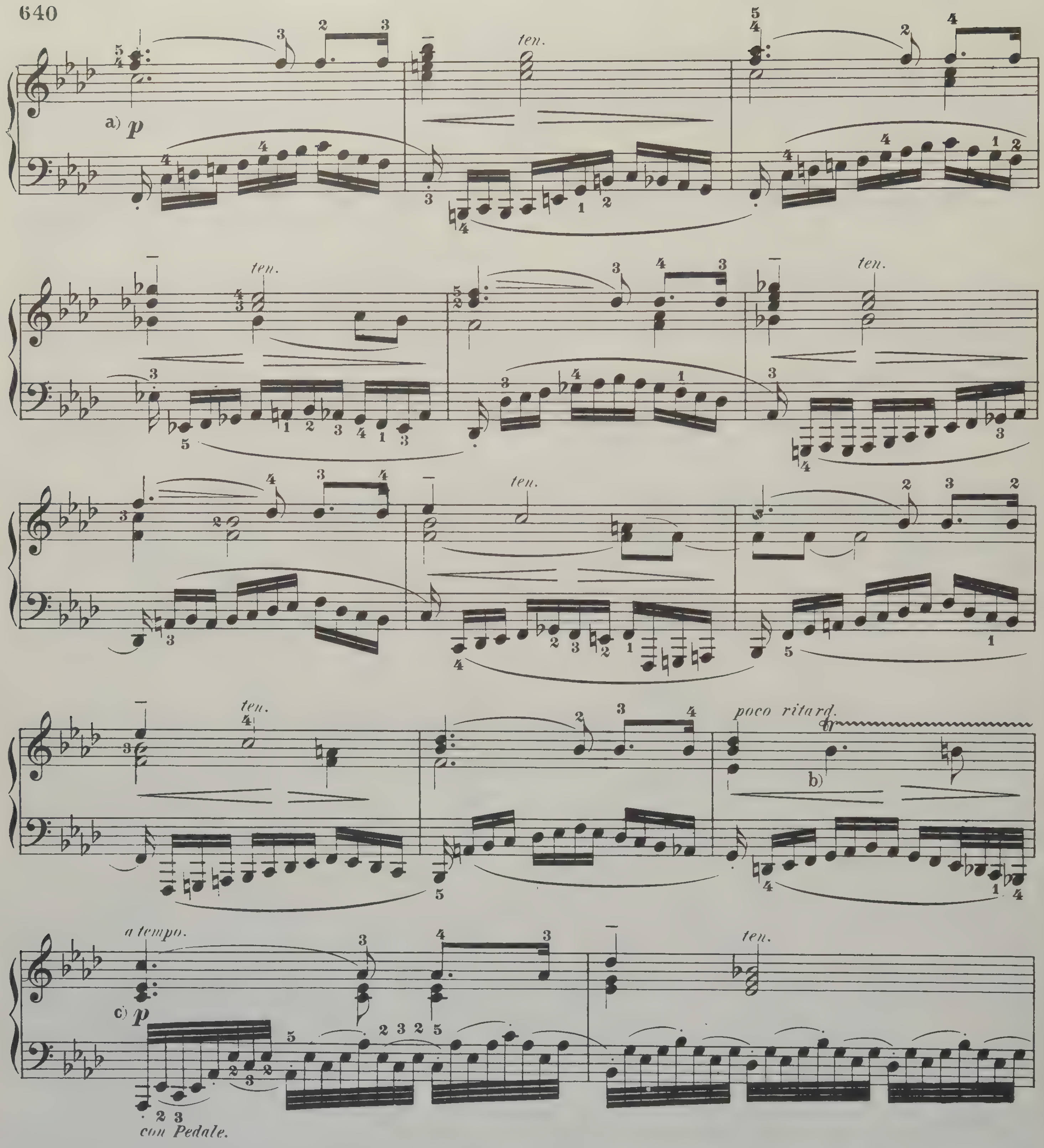
a) This peculiar movement-figure occurred previously on the last pages of Sonata Op. 109; compare what is said there concerning its execution.



a) The small notes must not be treated like appoggiaturas; the "intention" was no doubt: etc., but with special emphasis of the melody-notes in the soprano.

b) Here the expressive bass tones, whose execution requires special study, invite unmistakably to an intensification — if only by virtue of their rhythmic independence of the soprano. The great leap: should in our opinion be conceived melodically (transcendentally), and therefore executed, as nearly as may be, with a glide.

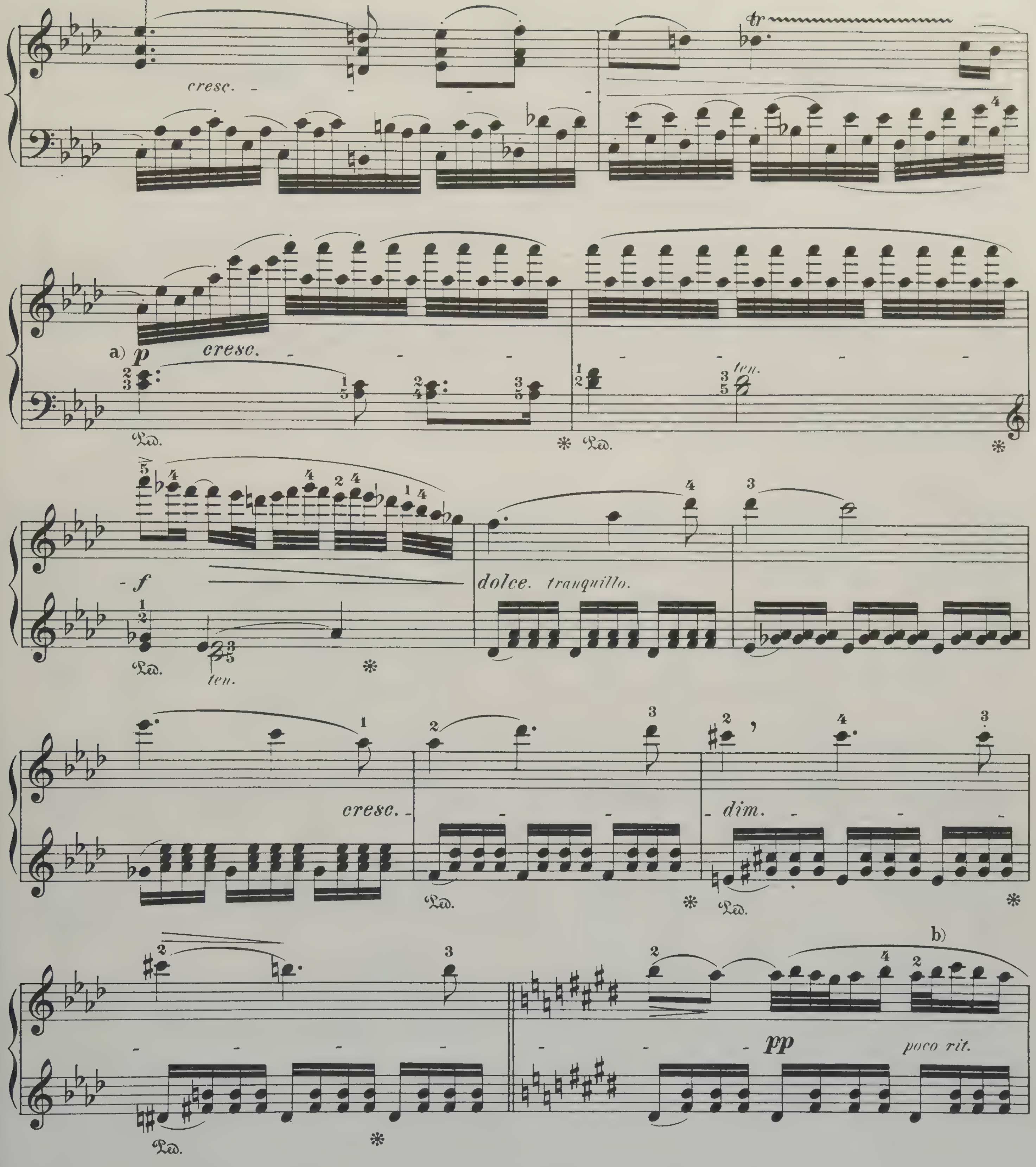
c) We will not assert unconditionally, but at least present for consideration, whether or no the author's real intention may have been the following: 



a) The Author's shading (each first measure in a perfectly even *piano,* the second with a slight swell) must be strictly observed in both hands. This by no means precludes a certain variety of tone-color in the execution of the principal melody. The player's imagination should borrow from the variety of the orchestral wind-instruments.

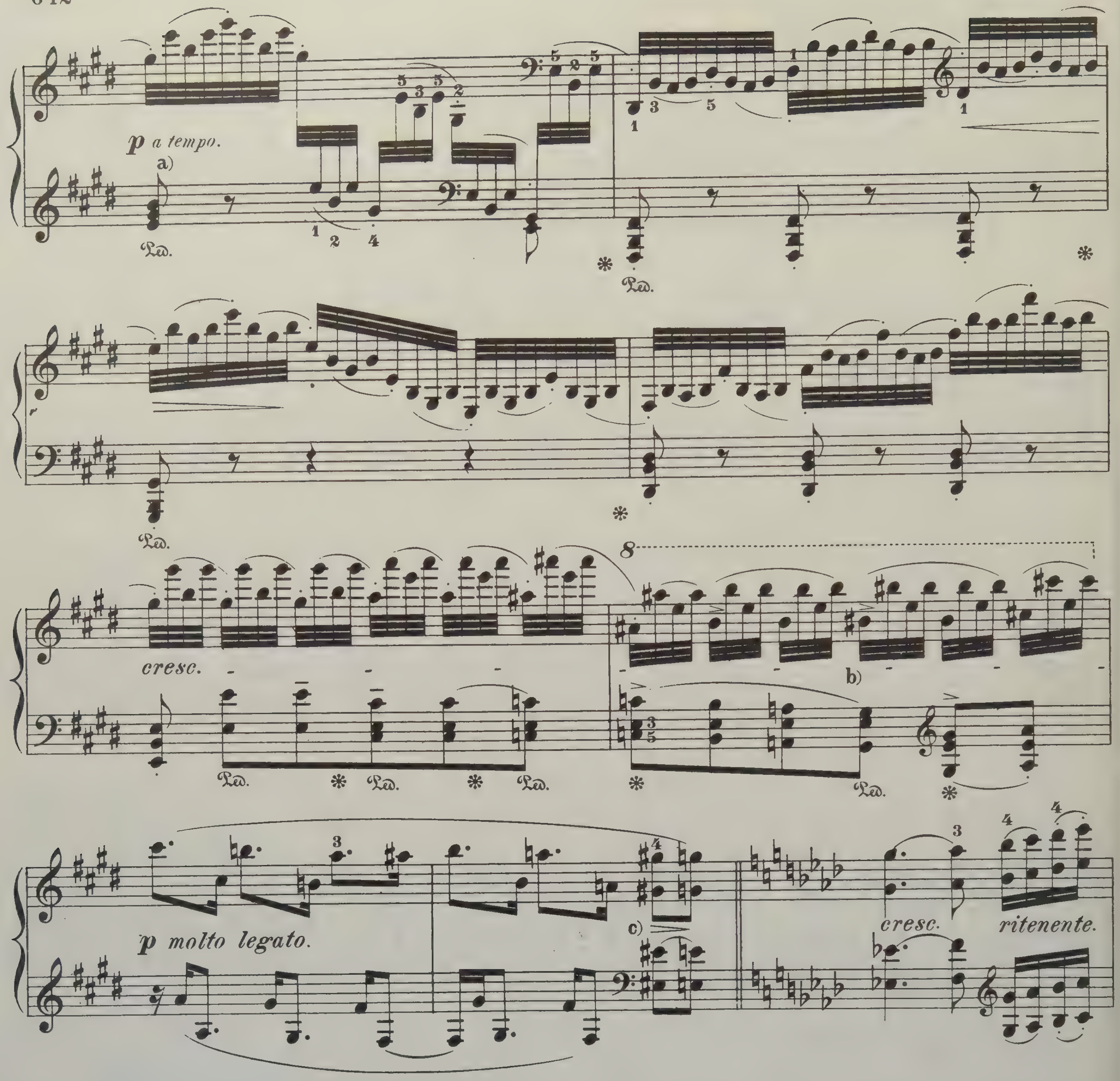
b) The trills must here begin both times on the principal note, for the special reason that the auxiliary for both B♭[1] and B[1] being C[2], it would have a monotonous effect. Further, to avoid a dangerous collision of the contrary motion with the bass, reduce the second trill to a quintuplet: ; the 16th-rest, which ought not to be too conspicuous, will promote distinctness in what follows.

c) A smooth execution of the movement-figure in the left hand requires some practice, the more so, because the return of the first motive can preponderate with but an ethereal effect.



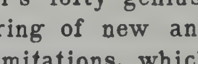
a) The entrance of the principal theme in the bass should be played with some animation; the next measure may even be accelerated; while in the third there must be a decided decrease, both qualitative and quantitative.

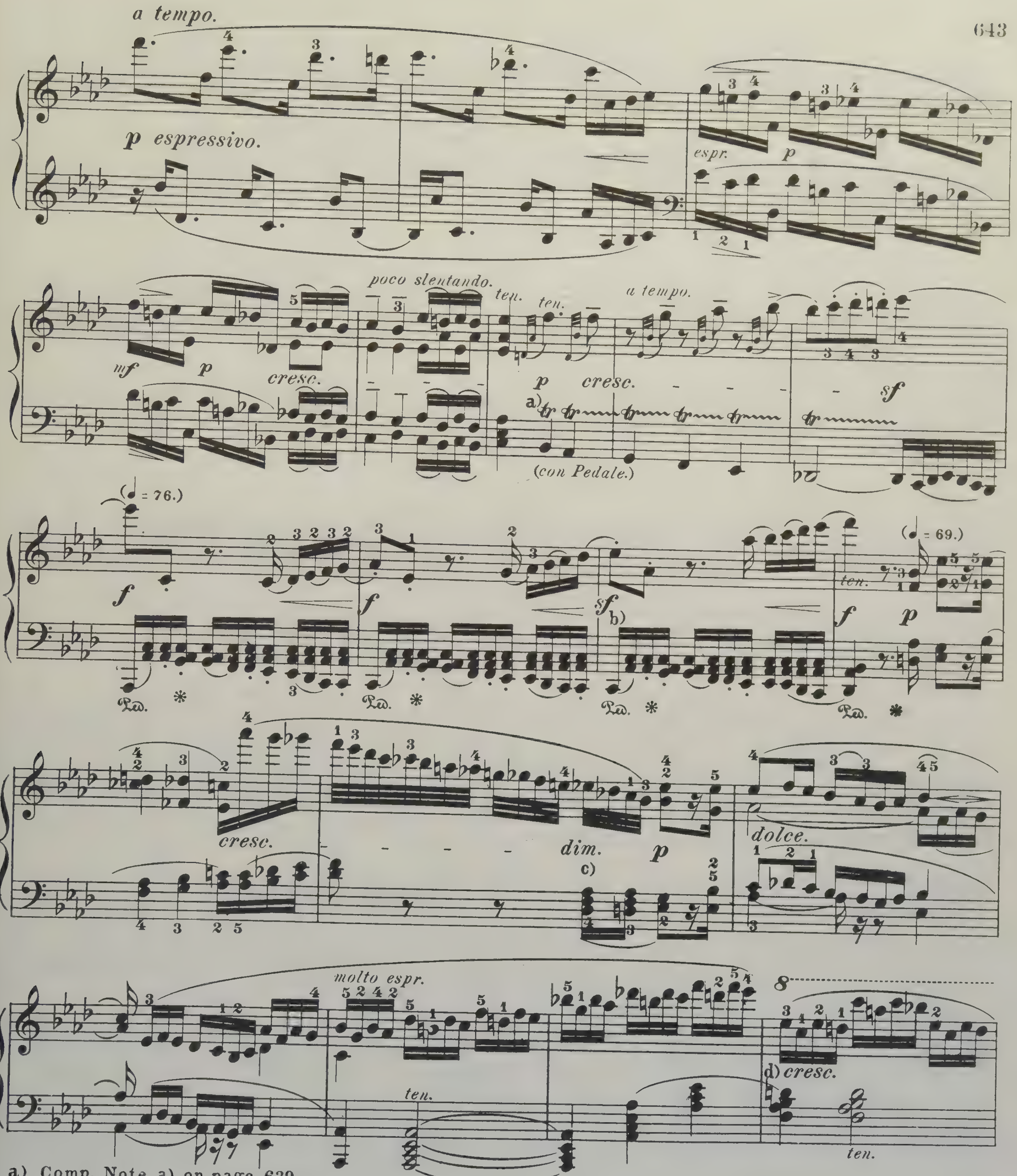
b) The first half of this figure must not be taken with mathematical literalness, but played like a triplet, – or the whole like a quintuplet. The player may, or rather must, allow himself a similar liberty (to avoid all angularity) in meas. 1 of the Adagio of the "Sonata quasi una Fantasia," Op. 27 Nº 1, in E♭, and also in meas. 2 in the second movement of the C-minor Piano-Concerto, Op. 38.



a) In case the character of the instrument permits, the soft pedal may be used to enhance the mysterious effect of this disguised F♭-major. The new division of the figure between the hands will prove more practical, because more convenient, than the old.

b) The incomprehensible descent of the spirited ascending figure on the third beat, as given in the Original Edition, may be explained (like some analogous incongruities in Op. 111) by a mere external circumstance. While engaged in composing these last pianoforte-sonatas, the Master used a grand piano furnished him by the London firm of Broadwood, the compass of which extended from contra-C only to C⁴, its extension downward beyond the Vienna pianos being made up for by an equally considerable loss above. Now although it cannot be denied that the Master's lofty genius transformed every limitation of the means of representation at his disposal into a well-spring of new and characteristic beauties and refinements — we occasionally meet with cases wherein these limitations, which since then have succumbed to mechanical improvements, exercised a disturbing and disfiguring influence on the poetic intention. A proper discrimination of such cases is precisely the task of reverent criticism.

c) These 2 eighth-notes, in which the enharmonic retrogression to the fundamental key is completed, would be more perspicuous to the reader if written thus:  But we must not forget, that the whole preceding episode is properly in F♭, not in E, the latter key being chosen simply on account of convenience in notation.

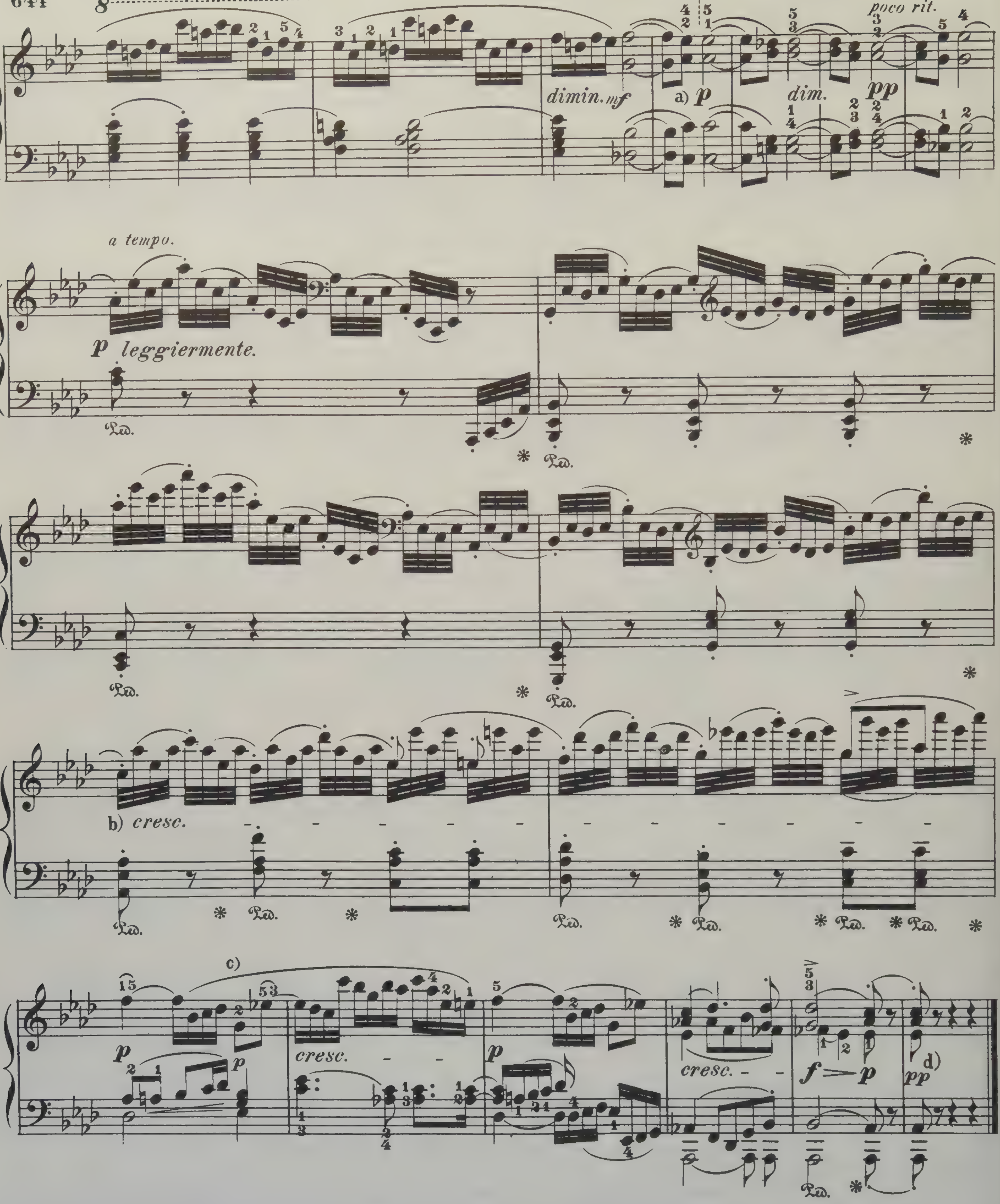


a) Comp. Note a) on page 639.

b) The new Leipzig Edition exhibits in the first 16th-note a conspicuous mistake, which we can explain only by supposing that there must have been an accidental blot in the manuscript.

c) The left-hand lower part should be slurred, and more strongly emphasized than the higher parts, which must be very lightly played.

d) The direction *crescendo* continues in force through three full measures (to the *dimin.*); and each separate figure should be executed with a swell—of course without exaggeration.



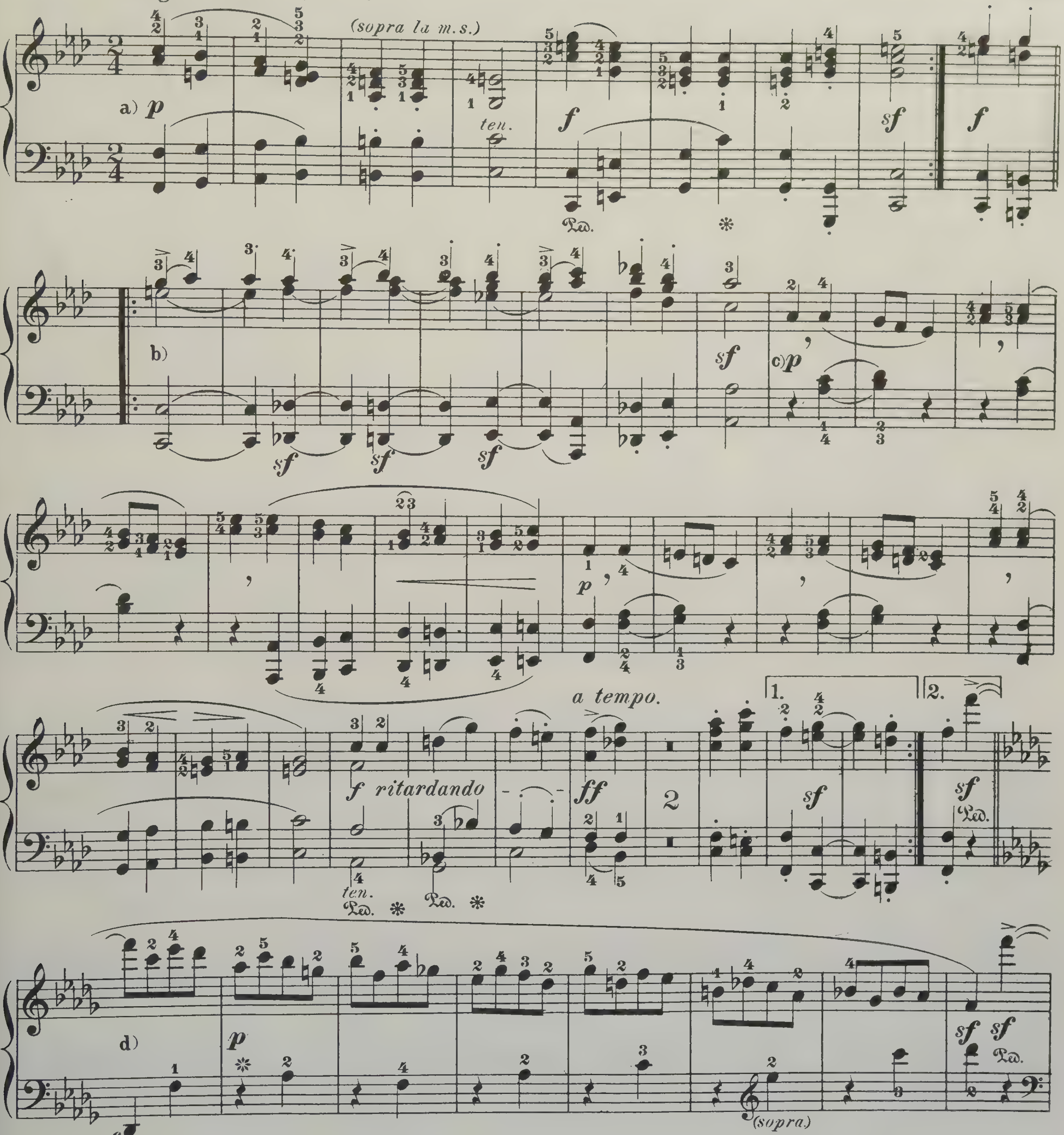
a) Lift the hand a trifle before each half-note, so as to plainly show the continuity of the group

b) Both in this and the next measure the earlier editions have divergent figurations, for which no intelligible reason is discoverable.

c) Here the right hand should take the D♭ in the left-hand part, to render a closer *legato* possible.

d) Let the next movement follow without pause. It is probable, that the uninterrupted succession which we advocated before in Op. 101 and 109 was really intended by the composer, from the circumstance, that the second movement commences with the closing note of the first—in the soprano.

Allegro molto. (𝅗𝅥 = 126.)

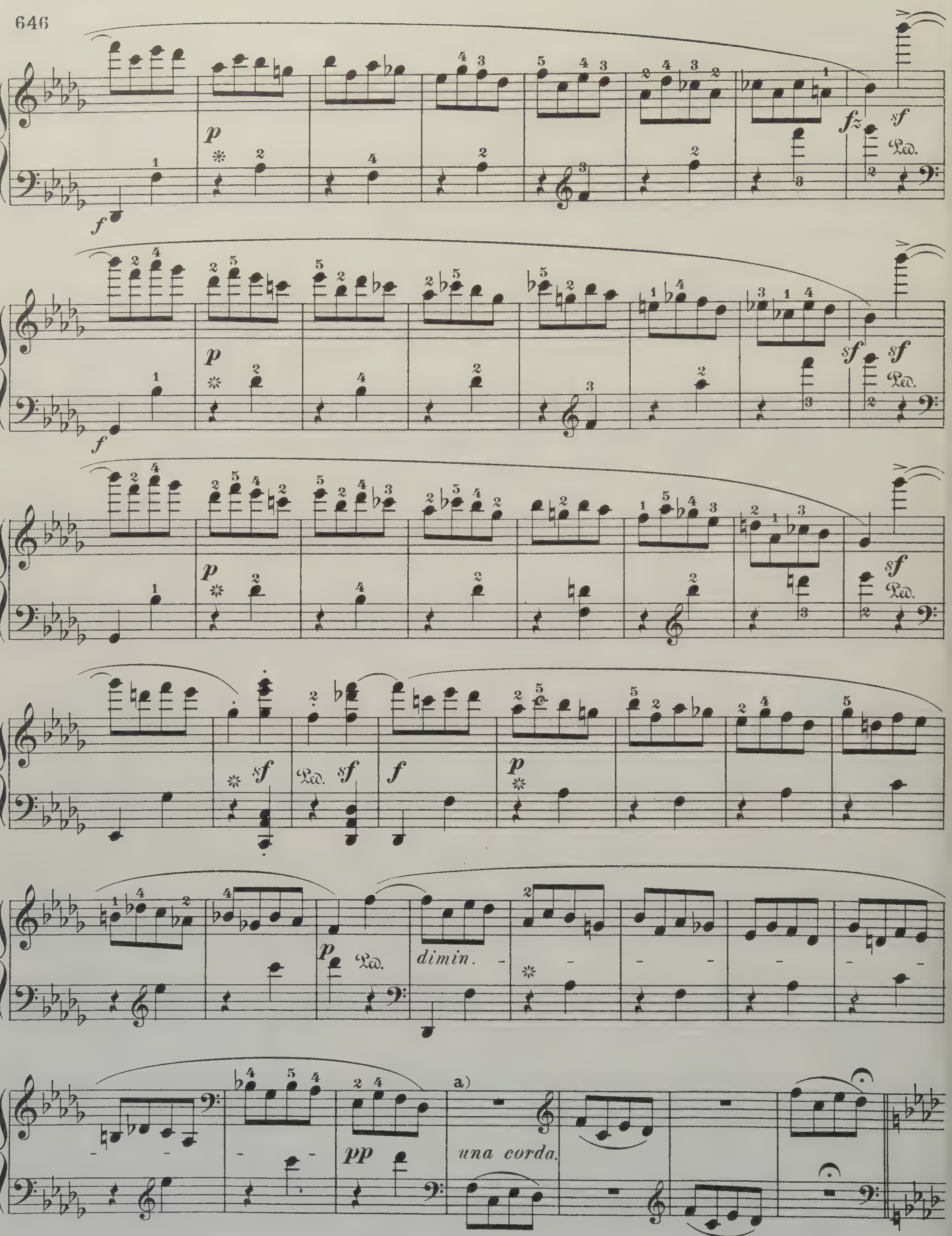


a) Another "more convenient" fingering would leave room for apprehension that the two-measure slur might be severed in the middle.

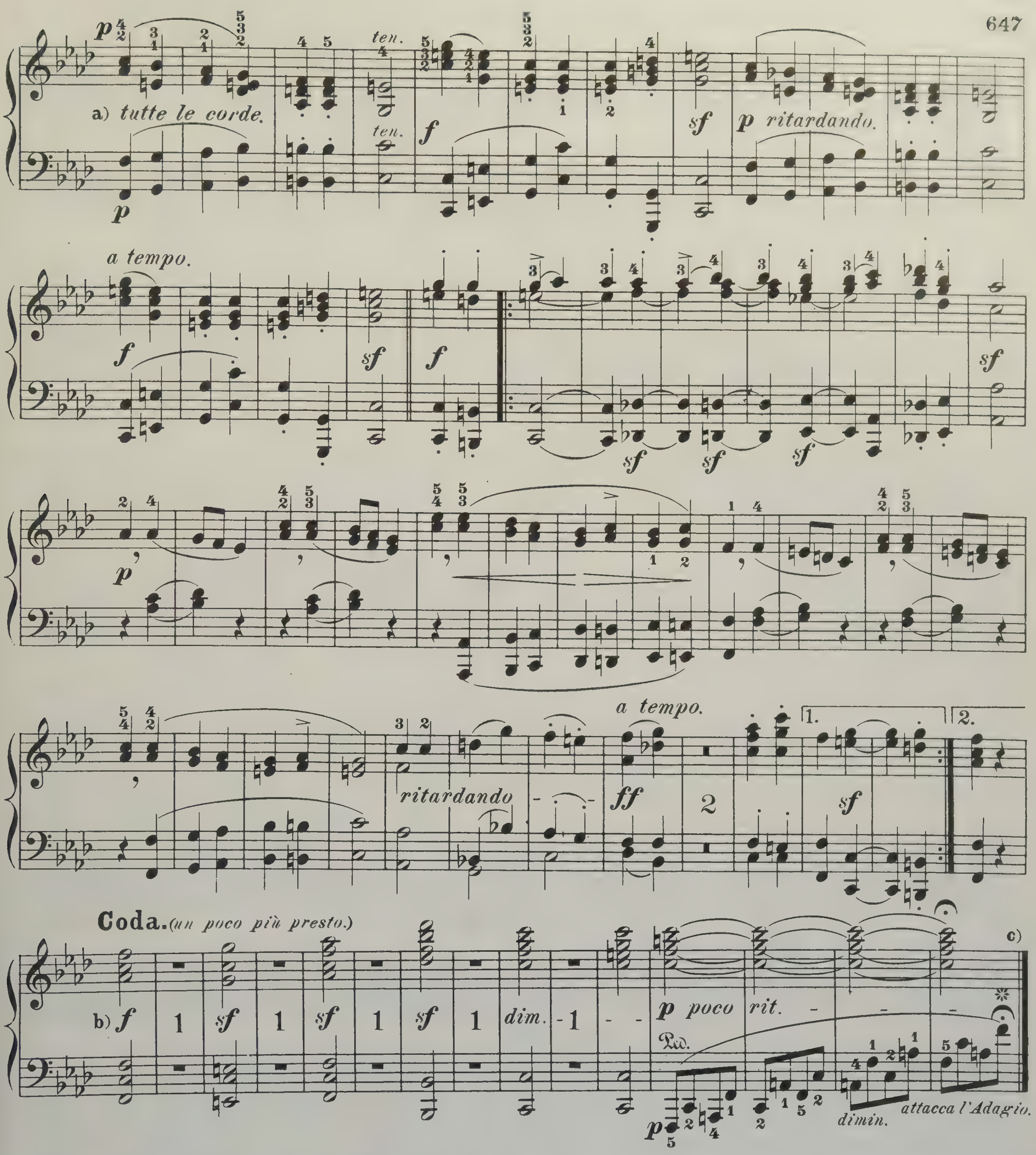
b) Here the Editor's fingering must also be carefully followed, as the only one leading to a proper phrasing of the soprano. The accents in the third and fifth measures, which we have marked in conformity with the first (i. e., the first after the repeat; in the period, the third), are indispensable as supplying an intelligible counterpoise to the syncopations in the bass.

c) A sustained execution is recommended, to prevent this popular "fancy" from becoming trivial. The same end is promoted by the *crescendo* before the F-minor *(piano subito)*.

d) Our fingering, which avoids using the thumb as far as possible, is promotive of a "cleaner" *legato*. The left hand has to "fall in drops," so to speak; for the rest, a fine interpretation is exactly equivalent to a painfully correct one (observing the note-values and the dynamic shadings).



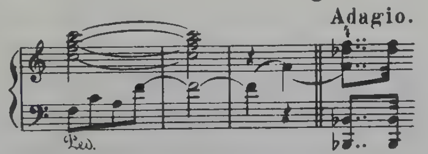
a) To avoid a disturbing break in the movement it is a good plan also to take the first note F with the right hand. These 4 measures must glide away shadow-like; any trace of delay must be avoided, and the last note d²♭ sustained (prolonged) through one or two measures.



a) In performing this movement, the Editor repeats here from the beginning. Such a prolongation of the Intermezzo seems to him still more desirable here — in view of the impression made on the hearer — than in Sonata Op. 106 (compare remarks on this point in the latter).

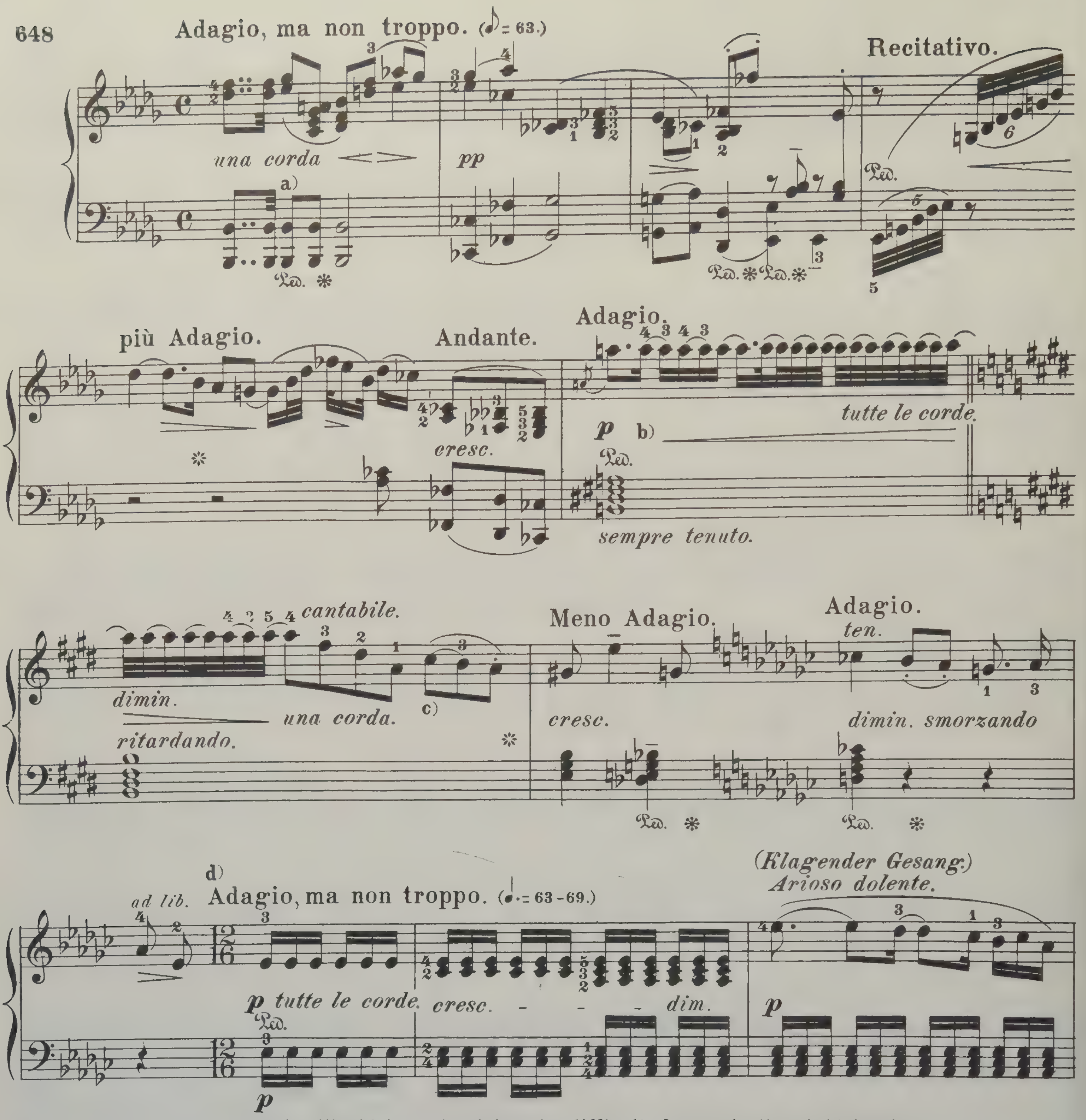
b) Notice particularly, that the strong measure (as part of the period) falls on the rest, so that all the cadence-chords have the effect of syncopations.

c) To render the transition to the Adagio still more perceptible in an acoustic sense, as well, the Editor plays it thus:



etc.

The right hand relieves the left of the f¹ without restriking.

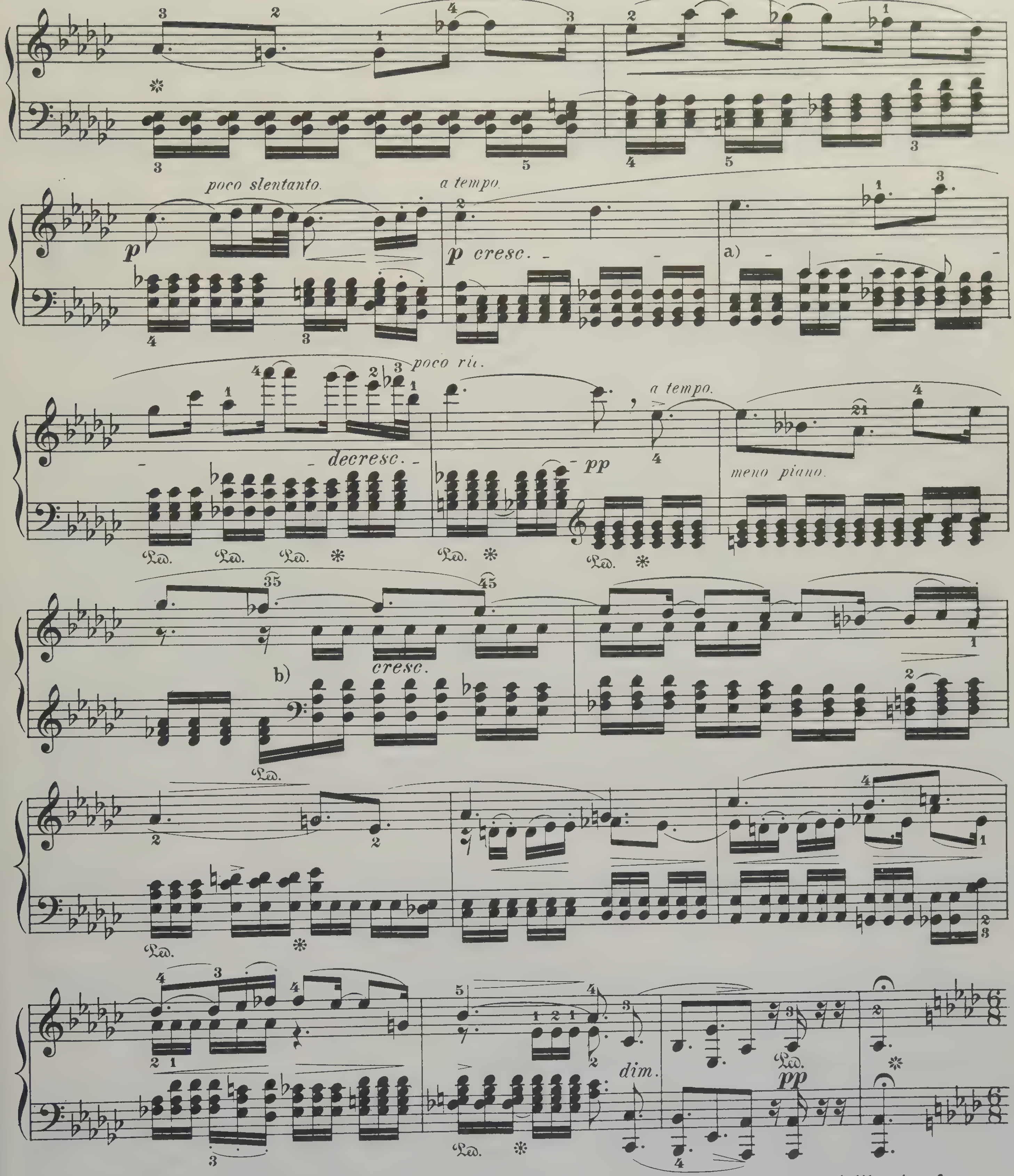


a) Employment of the pedal will aid in maintaining the difficult *legato* in the right hand.

b) It is positively incomprehensible how the corrupt readings contained in all former editions should have so long held undisputed possession of the field. That nervous exponent of expression, the "Bebung"— compare our remarks on the analogous passage in the Coda of the Adagio of Op. 106 — is of practical significance only when the note to be restruck enters on the weak beat, as a syncopation. This is so apparent, that we do not need to refer to the above-mentioned example, or to the Scherzo in the Sonata with 'Cello, Op. 69. It is easy to explain how the confusion in the manuscript arose; — from the wide space occupied by the change of signature. By the way, Andante = molto meno Adagio.

c) Concerning the doubled slurs, see Note b) on page 543 of Op. 101.

d) Adagio, i.e. in the movement, not properly in the character; the same applies to the ensuing Allegro. The former breathes passion, the latter tranquilization. But in this matter ponder well the elucidation given by Richard Wagner (in his "Report on the Founding of a Music-School in Munich") concerning the Beethovenian elements so aptly characterized by him as "the deeply and tenderly Impassionate." Our view is also supported by the fact, that the composer directs *"tutte le corde"* for the Adagio, and *"una corda"* at the repetition of the counter-movement (G-major). Beware, therefore, of eccentric *pianissimos,* and produce all the *crescendos* indicated with full effect.

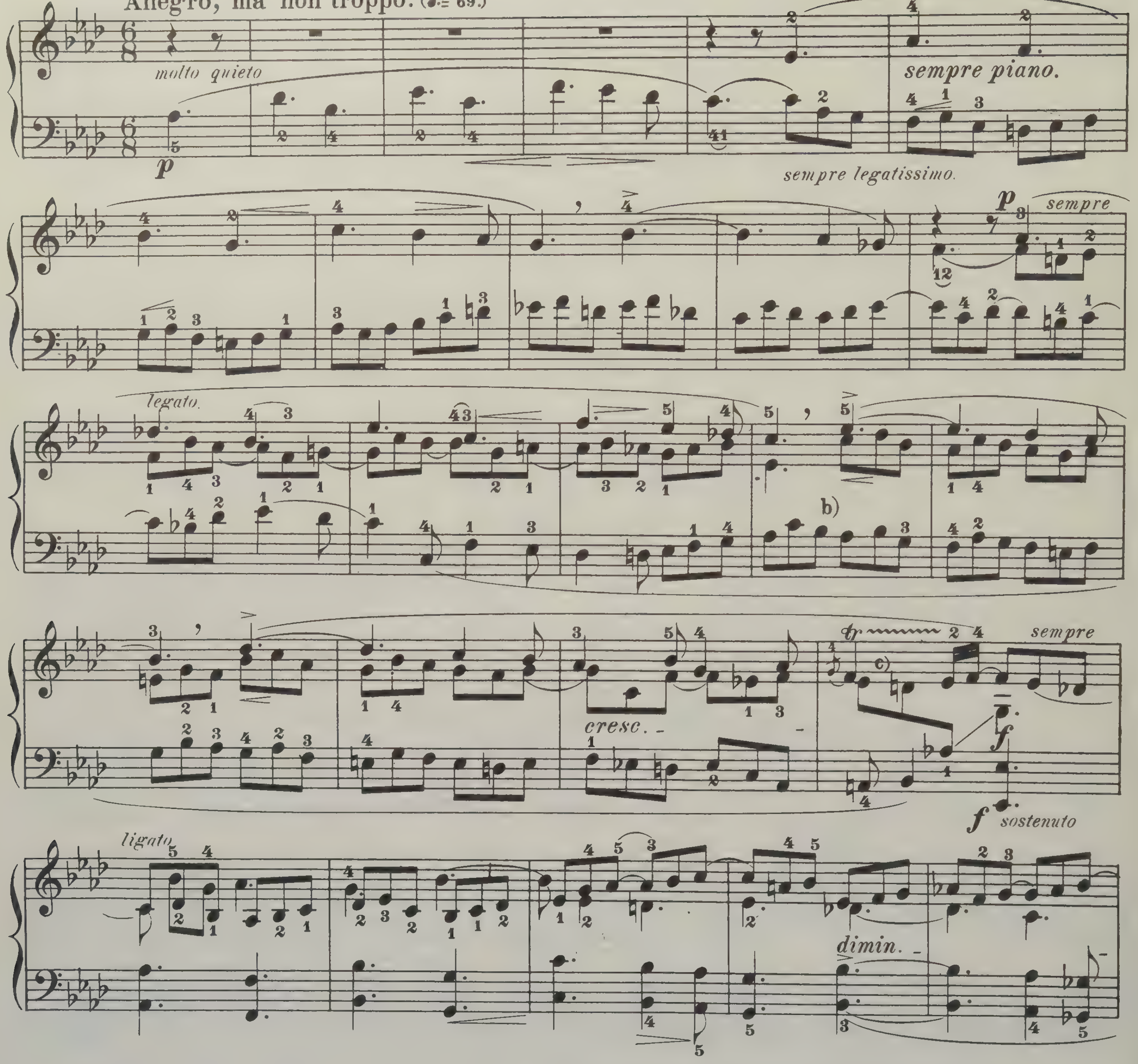


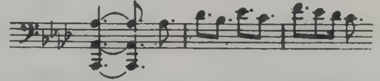
a) Particular attention on the player's part is demanded by the leading of the bass, and likewise for rendering all the ethereally delicate and sensitive vibrations of the inner parts. Respecting the first point, compare the Note to the Adagio in Op. 106.

b) The movement-figure in the right hand should on no account be "rapped out," but, despite its participation in the dynamic gradation, played far more gently and lightly than the melody-part in the soprano. An excellent preliminary exercise for this artistic inequality in the employment of fingers belonging to the same hand, is found in the Intermezzo of the celebrated C♯-minor Sonata, Op. 27 Nº 2, which has been murdered by every virtuoso whom we have heard play it, excepting Franz Liszt and Alexander Dreyschock.

Fuga.

a) Allegro, ma non troppo. (♩.= 69.)

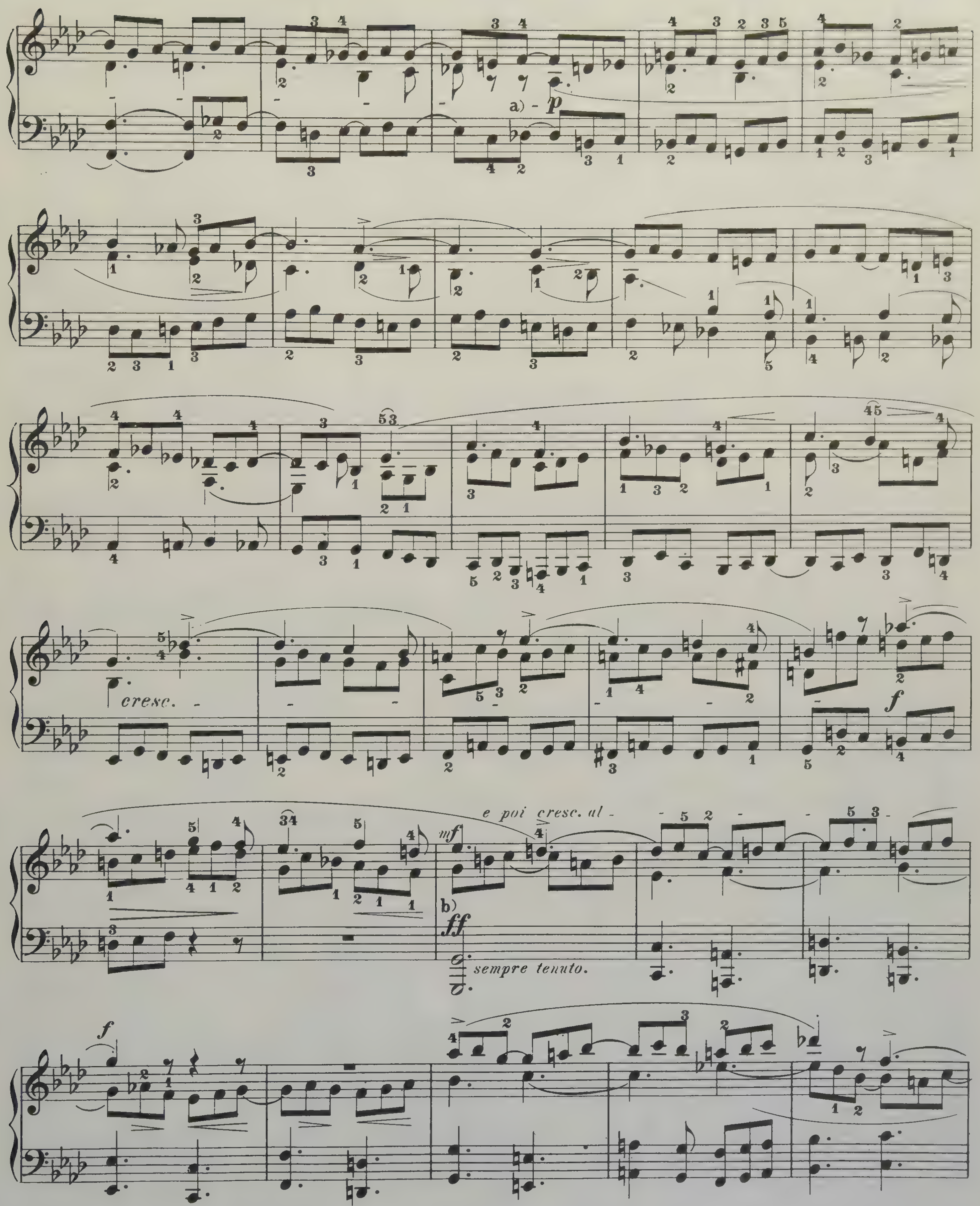


a) An actual change of tempo in the generally received sense does not occur here. At bottom, the movement does not change at all. The eighth-notes of the Allegro have the same time-value as the 16ths of the Adagio, and the measure-accent falls only on the first of each two measures, so that the movement might be conceived in 12-16 time:  etc.

The structure of the fugue itself is exceedingly plain; the player's task is, to bring out each single part as a soulful melody, without interruption or exception. All is the purest gold of melody, and the composer has faithfully kept the promise implied in the now celebrated remark to Carl Holz, the second violin in his quartet: "It is no great feat to write a fugue; I wrote dozens of them in my student-years. But imagination also asserts her claims, and now-a-days another, a genuine poetic element, must be blended with the antique form." We also request the reader to consult our Notes to Op. 101 and 106.

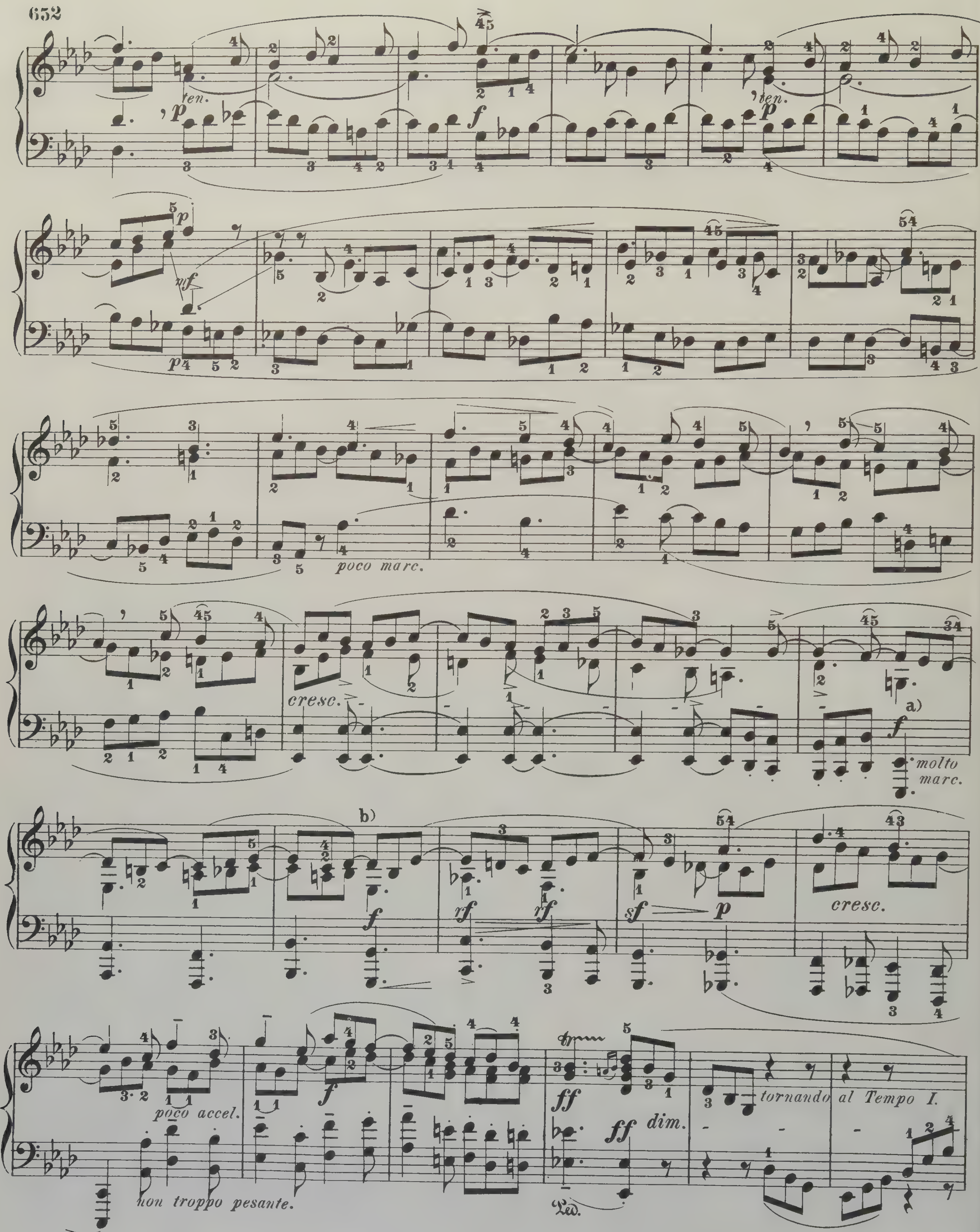
b) Up to this point (i. e., the first 14 measures) the Editor plays with the soft pedal.

c) Execution of the trill: The after-beat must not be played faster, on account of the syncopation of the last note.



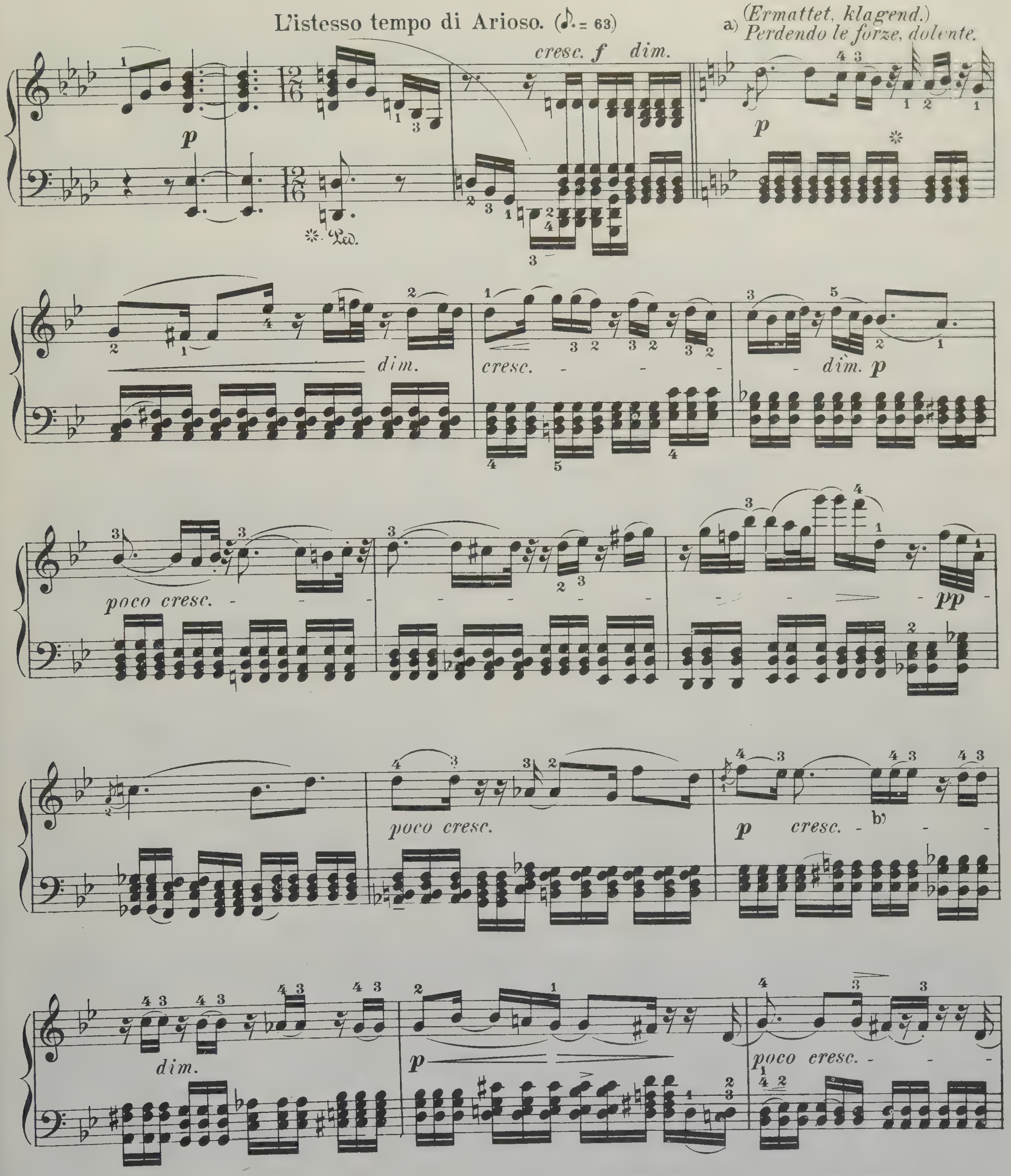
a) The soprano is of course transparently subordinated to the theme in the "alto."

b) These bass octaves must enter with a rude shock; in the *fortissimo* explicitly prescribed for them, the higher parts should on no account abruptly participate.



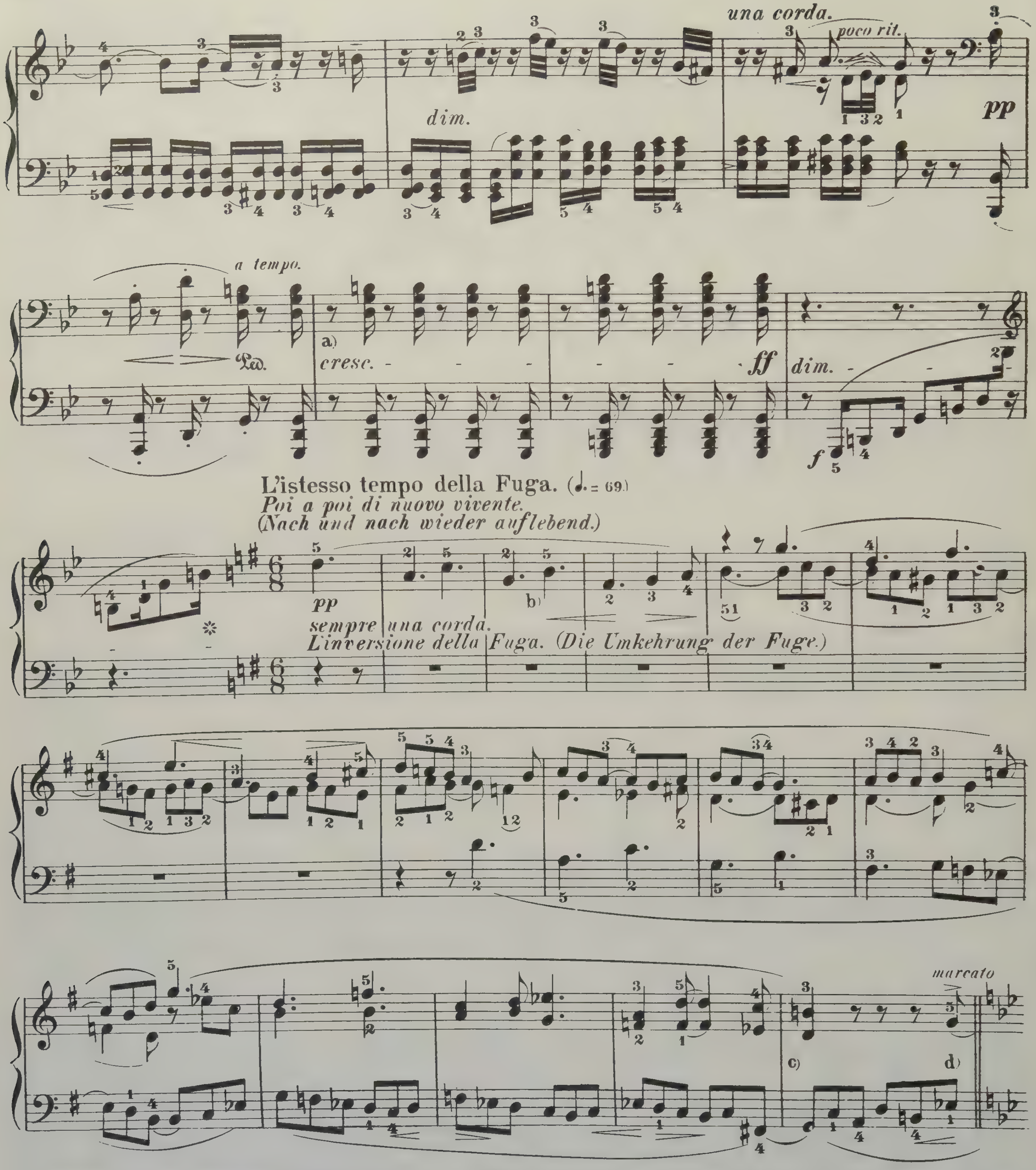
a) When an octave-passage in the bass has melodic significance, play its higher notes (thumb) stronger than the others. In the orchestra, violoncello parts require more instruments than double-bass parts.

b) The *stretto* between bass and alto should be very distinctly brought out.



a) The author has indicated the shadings and phrasing with such careful precision, that a correct execution is exactly equivalent to a fine one. The modulations of touch themselves, especially with regard to the "sanglots entrecoupés" (broken sighs), must of course reside in the psychic sensibility of the player's finger-tips. Nowhere let the tempo of the movement drag; the most ardent, though at the same time most tender, agitation must prevail throughout.

b) Here the third finger must strike still more distinctly than in the "Bebungen" of the introduction, though always much more softly than the fourth.

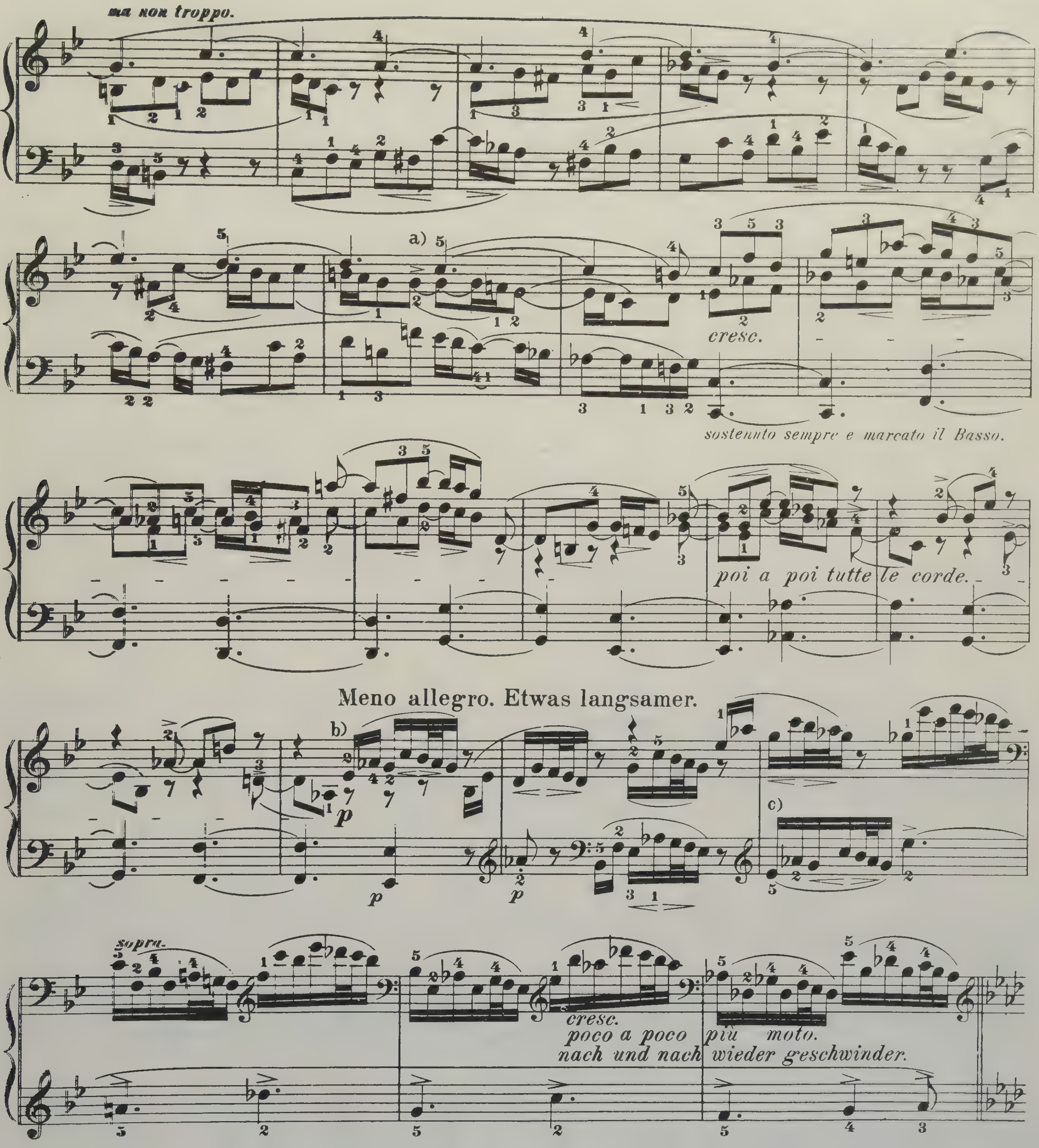


a) Extend the *crescendo* up to the *ff*, continually holding the soft pedal; an acceleration of the "heart-beats" – as of one awaking from fevered dreams – is altogether inadmissible.

b) By observing this same shading in the second half of the theme < > the latter will be recognizable for the intent listener even in the artificial form of the inversion. Otherwise, play the first 25 measures as simply, smoothly, and quietly as possible.

c) Take equal pains with the diminution of the motive 1:3.

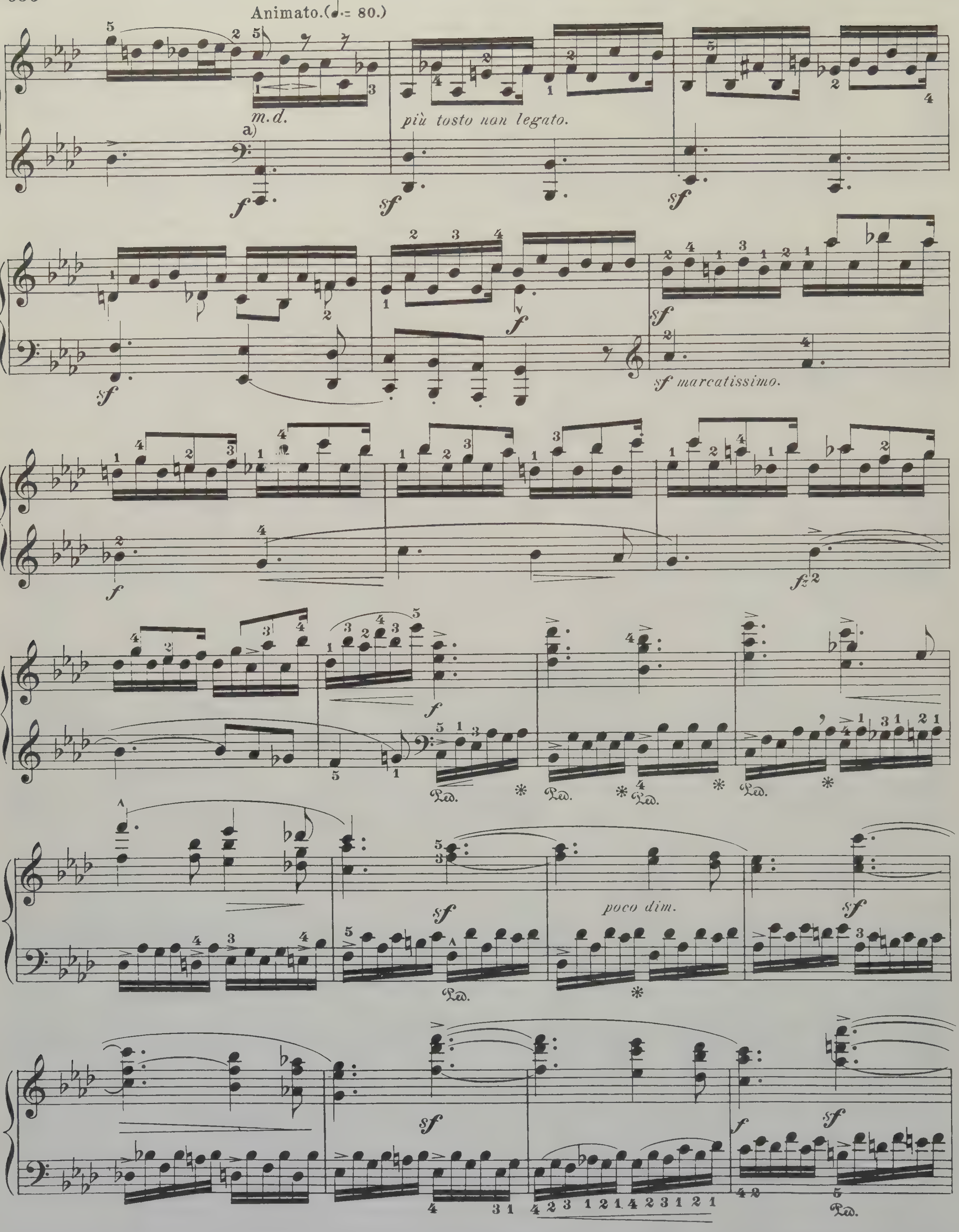
d) The theme in augmentation must be brought out somewhat more strongly than the other parts, to make the connection of its steps perceptible by the duration of the tones.



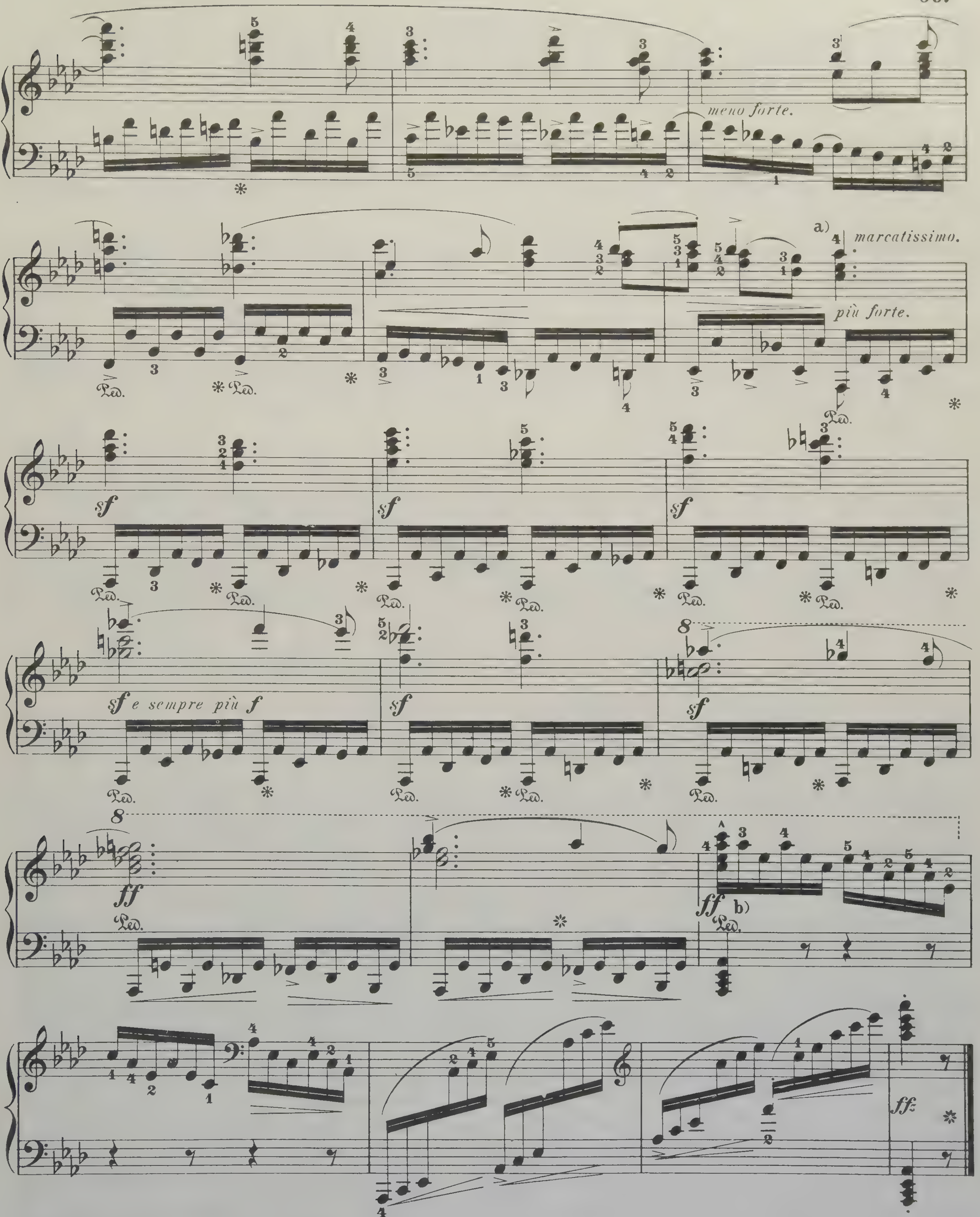
a) This second G¹ in the inner part may possibly have been written for A⁴♭ (followed by G¹); this would be more symmetrical, and would also confirm the establishment of the tonality (C-minor).

b) "Meno allegro." This is to be interpreted thus: The 16th-notes now appearing are properly only accelerated eighth-notes. In order to give the hearer the impression of this acceleration, the note-values are reduced, with an appropriate reduction in the speed of the movement. If the tempo were retained, this could not be the case. True, a twofold acceleration would be felt, but one of mechanical and weightless effect, and consequently expressionless. Besides, the 16th-notes should be played, to begin with, 2×3, not 3×2.

c) This new mode of notation makes it easier to gain an insight into the thematic sense (inversion with augmented intervals), and also facilitates the technical reading.



a) From this point to the close, play with ever-increasing power and most vivid fire, marking all melismas, both in the principal part and the figuration, as emphatically as possible.



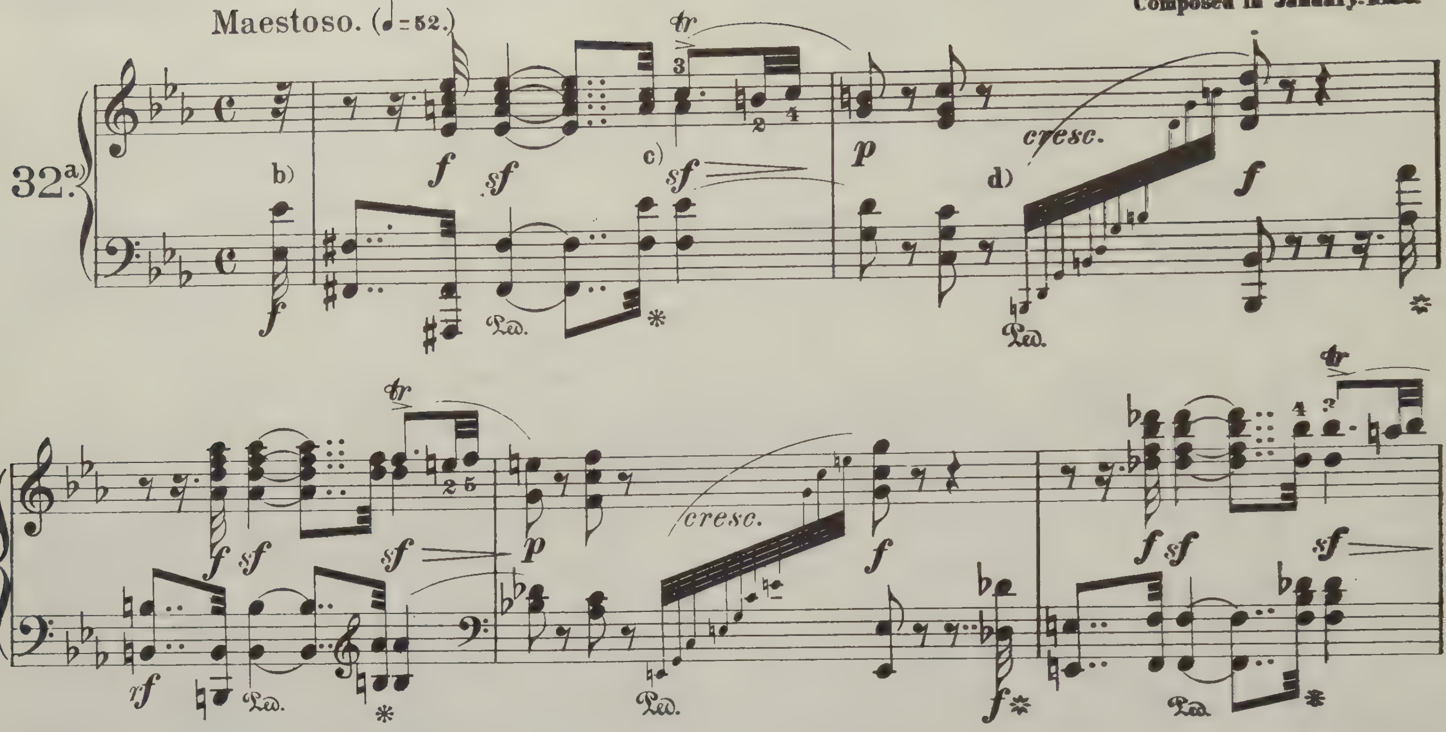
a) This A♭² is at once the final note of the preceding and the beginning of the new period. Its accentuation must conform to this latter quality. We noticed a similar instance of elision, or rather "assimilation," in the intermezzo of Sonata Op 109.

b) The closing passage must be executed strictly in time, else its triumphantly brilliant effect will be diminished.

SONATA.[a)]

Op. 111.

L. van BEETHOVEN.
Composed in January 1822.

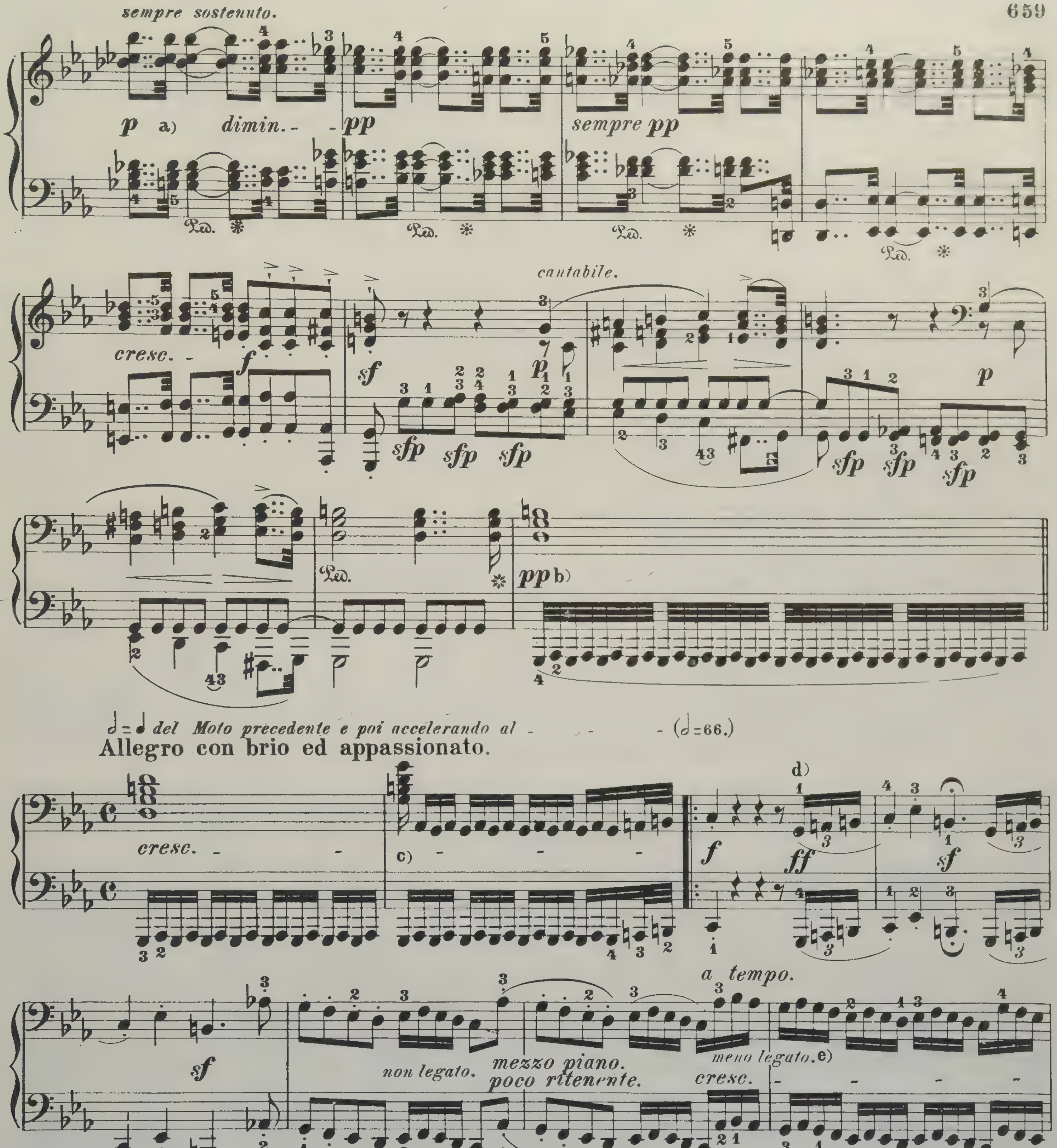


a) This last pianoforte-sonata of the Master is held by some, and not without reason, to be the most perfect among those of the "third" period; for in it a most profound conception is wedded to so plastic a a form, that all æsthetico-poetical disquisitions for elucidating its meaning can be regarded as superfluous. Nevertheless, we advise the player to familiarize himself with the thoroughly excellent analysis presented by Herr von Lenz in the work already often quoted by us: "A Critical Catalogue of Beethoven's Works." He quite aptly summarizes his characterization of the two movements in the headings "Resistance–Resignation," or, still better, "Sansara – Nirvana." Let this stand in confutation of Schindler's mischievous and widely disseminated story, that Beethoven dismissed his (Schindler's) advice to compose an additional, triumphant third movement with the not exactly "sublime" answer, that he had no time for it, – he must keep at work on the ninth symphony. – Do not mistake us; we in no way doubt the authenticity of the Master's reply. But consider to whom it was given; admire the angelic moderation that lies in this evasive triviality, when a pointed retort would have been far more relevant. One is almost tempted to congratulate the great composer on his dreadful affliction, in that it at least protected him against an immediate perception of all the disrespect and nonsense wherewith that blockhead was always intent upon molesting his great "friend." Beethoven could answer a person unable to comprehend the two-movement form of Sonatas 53, 54, 78 and 90, only with arguments *ad hominem*, not *ad rem*, to ward off his molestations. With Beethoven the sonata was an instrumental poem. In a technical sense we designate as a sonata that form which was customary for the earlier *Allegros* – i.e., in contrast to the minor dance-forms and song-forms. Op. 111 — the player may rest assured – is no torso, but a perfect musico-plastic organism.

b) The note in the *auftakt* must be played with just the same energy as the sustained note following it, yet without in the least increasing its time-value; the whole introductory movement should be executed with metronomic precision. The interval of the diminished seventh is the melodic blood which must lend animation to the rhythmic muscle.

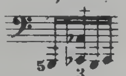
c) Let the trill begin in each case on the principal note, so as fully to bring out the rhythmic effect.

d) Execute the arpeggios as rapidly as possible, but with the utmost distinctness and a *crescendo*.



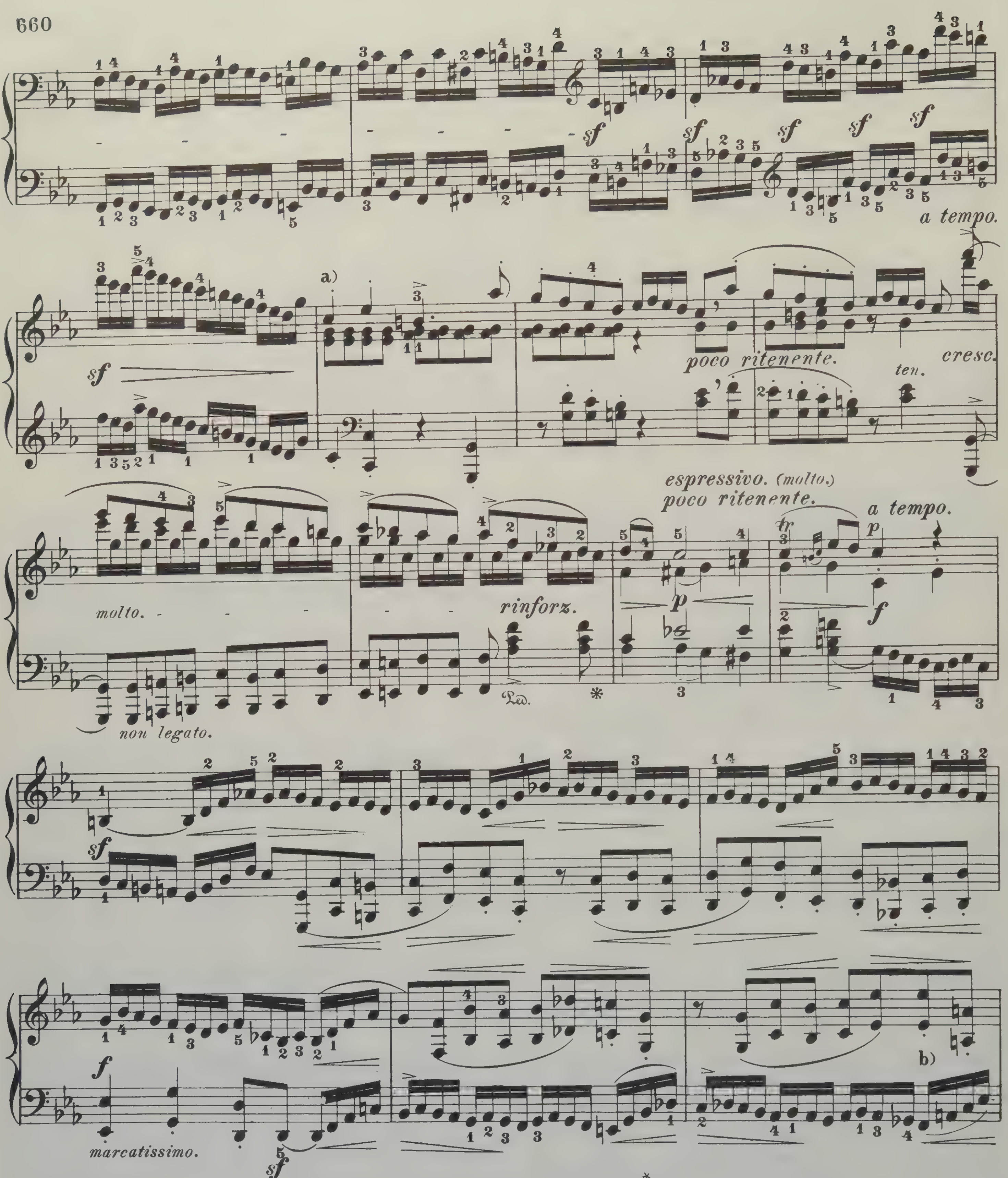
a) Both in this measure and the 3 following, mark the sustained second quarter-note *a trifle*, perhaps with the aid of the pedal.

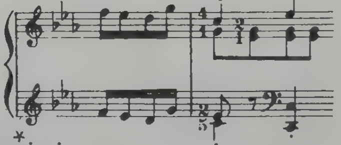
b) Play the tremolo in the bass without accents, yet making the note-values perfectly clear and precise.

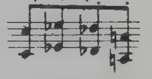
c) In order to avoid anxious haste in the right hand, the second 16th-note may either be omitted or, as is the Editor's practice, taken by the left hand:  which is easier than it seems.

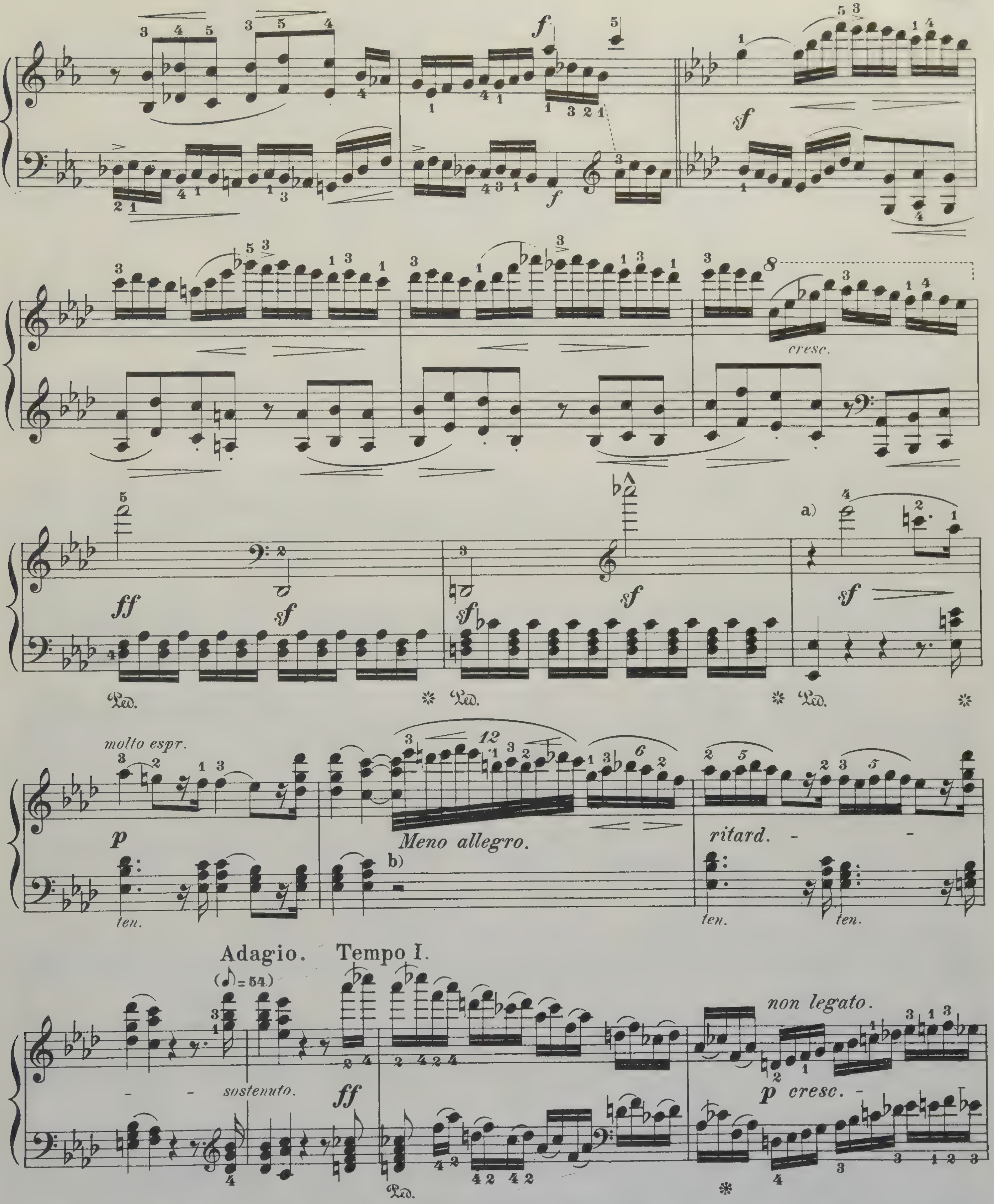
d) Despite the importance of the three motive-notes, and the ponderous energy which their execution demands, the Editor must nevertheless declare himself opposed to any intentional retardation. The rather prolonged hold, together with the *ritardandos* prescribed by the composer in the after-phrase, suffice to satisfy the desire for the strongest possible emphasis of the fore-phrase.

e) In our opinion, these figures should be executed in *non legato* (but not staccato) throughout nearly the entire movement.



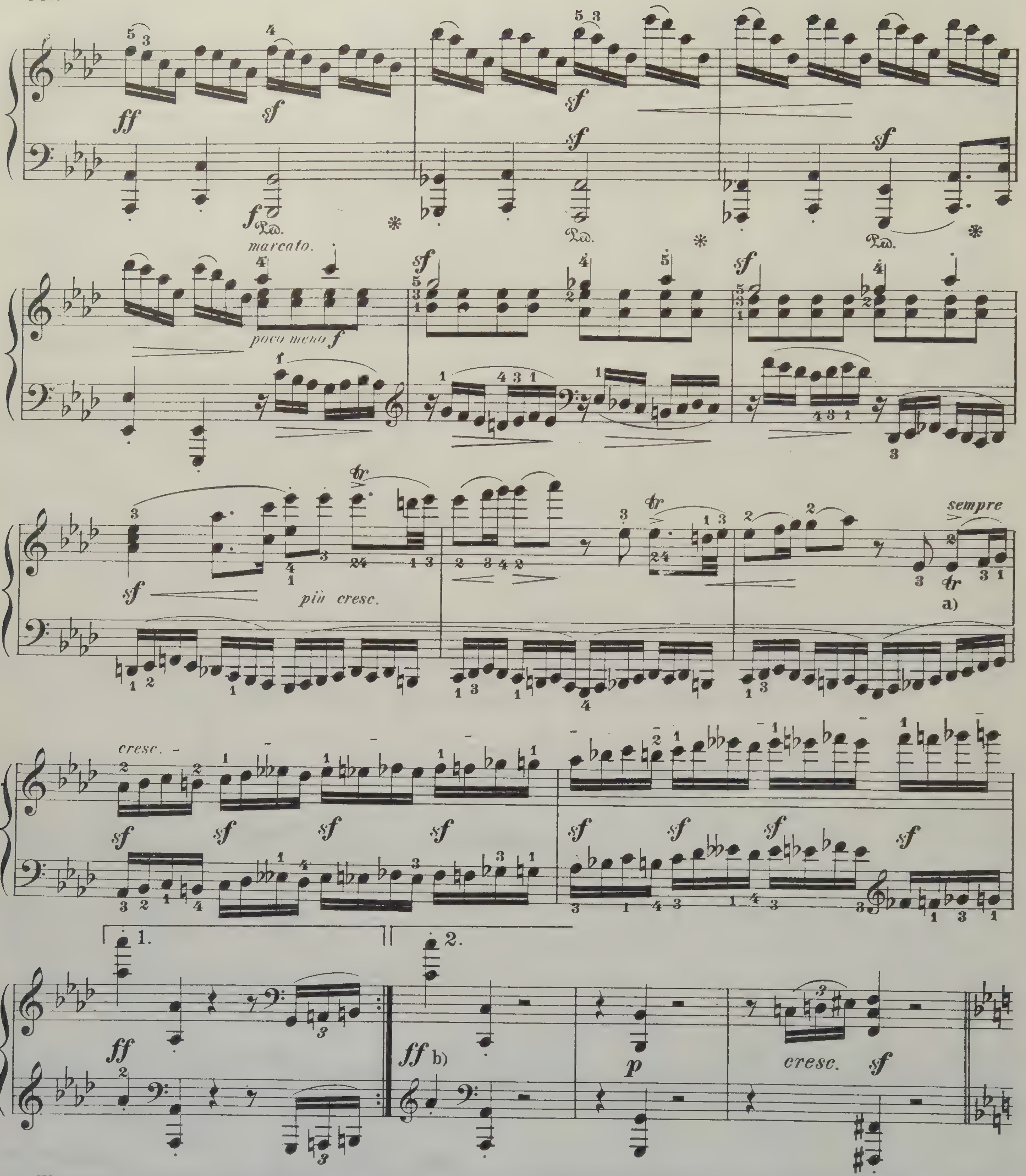
a) To avoid a break, divide the parts as follows: 

b) There is no error here, as some imagine;  would sound effeminate, and although in closer correspondence with both the preceding and following figure as far as the interval is concerned, would be actually incorrect harmonically and melodically.



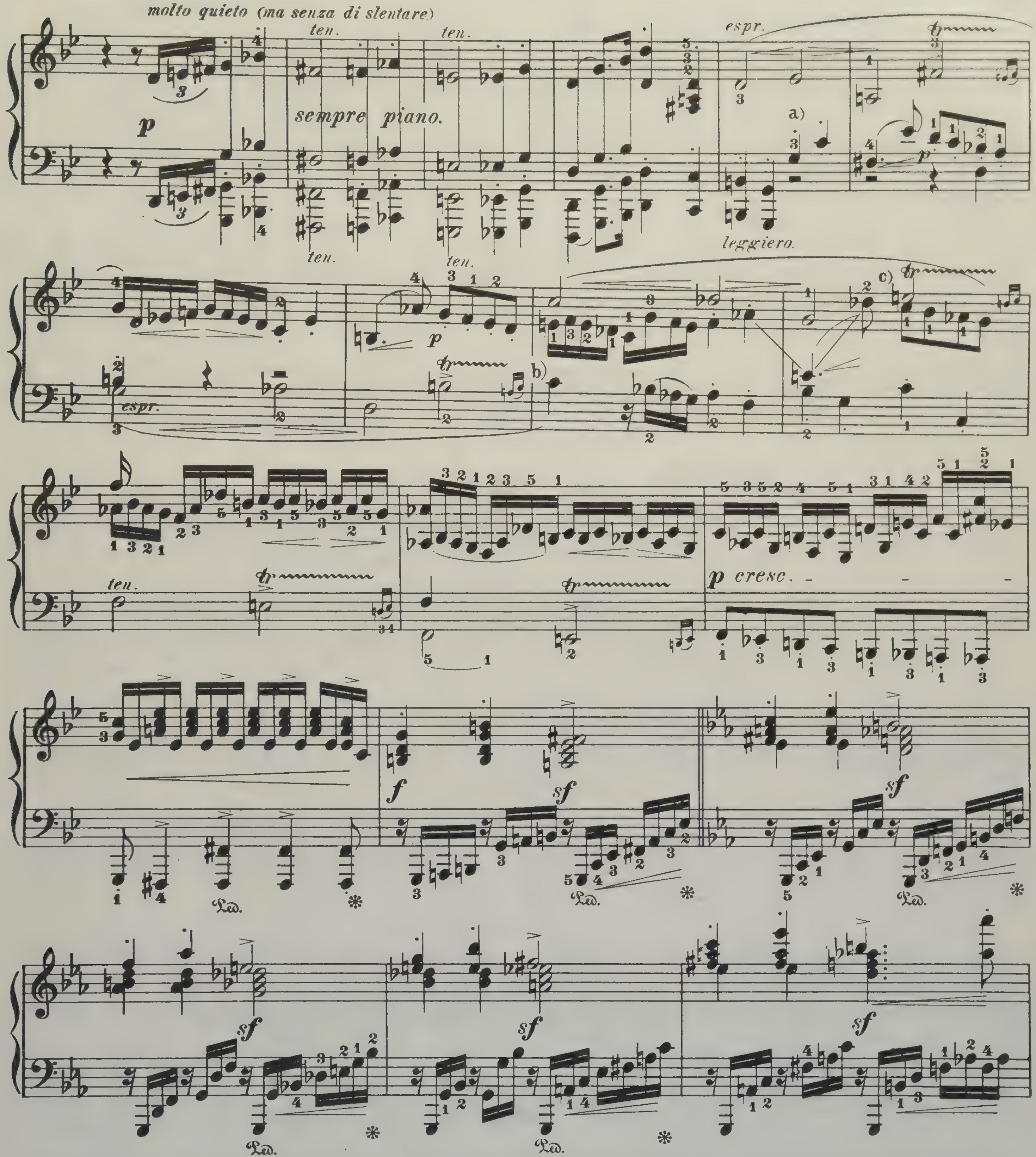
a) The entrance of this A♭-major must produce an exceedingly radiant, sunny effect; the ornamentations in the following measures should be played with great expression even in the least details; in a word, this whole brief episode requires decided breadth of execution, so that the hearer may be strongly impressed by the contrast.

b) Whatever freedom of execution be allowed, the relative value of the notes must be preserved throughout; the 12 notes on the third beat can claim no longer time than the 6 notes on the fourth.



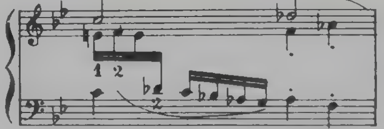
a) While the two preceding trills have to begin on the principal note, the player must content himself here with a turn of four notes, which is more easily accommodated to the scale of the left hand: The Editor plays the ensuing passage with a modern fingering better adapted to the phrase: ‖ 234, 1 | 234, 1 | 234, 1 | 234, 1 ‖.

b) If the player have perceptibly accelerated the movement by the close of the first part, he is perfectly justified in so doing; only he must remember to resume the original tempo both at the repetition of the first part and (especially) on commencing the second, whose preponderantly reflective character calls for great moderation. The interrupted rhythmical interjections on the second beat of meas. 2 and 3 of the *2da volta* require, in particular, a well-developed feeling for rhythm.

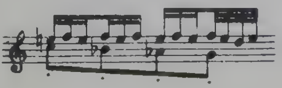


a) Carefully note the augmentation of the slightly altered principal theme — right hand, inverted further on — contrapuntally accompanied in the left hand by its original form. The figures in 16th-notes, 2 and 4 measures later, are to be conceived as a kind of parentheses.

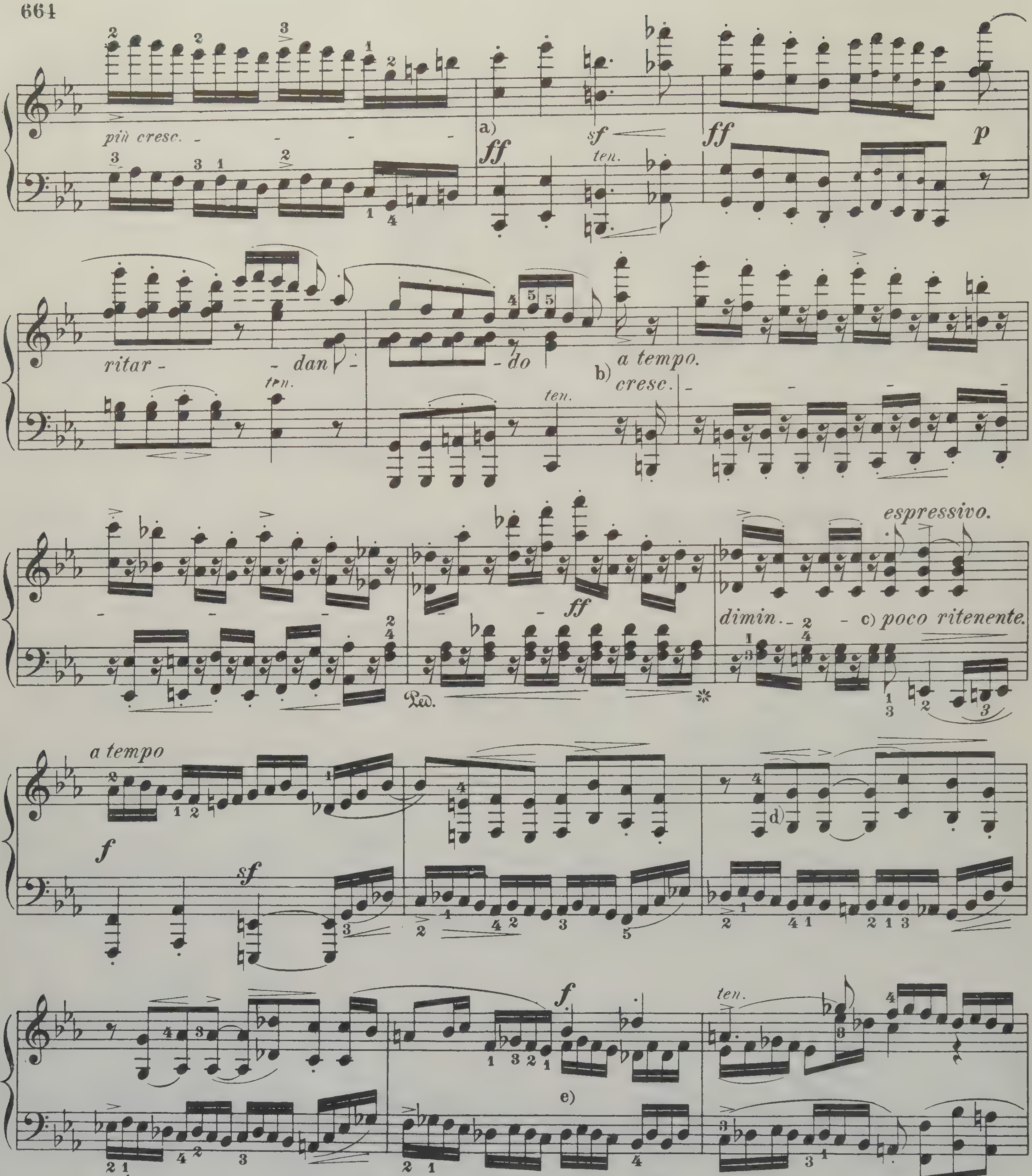
b) By dividing the figure as follows, a smoother flow is attainable:



c) Execution of the trill:



or thus:



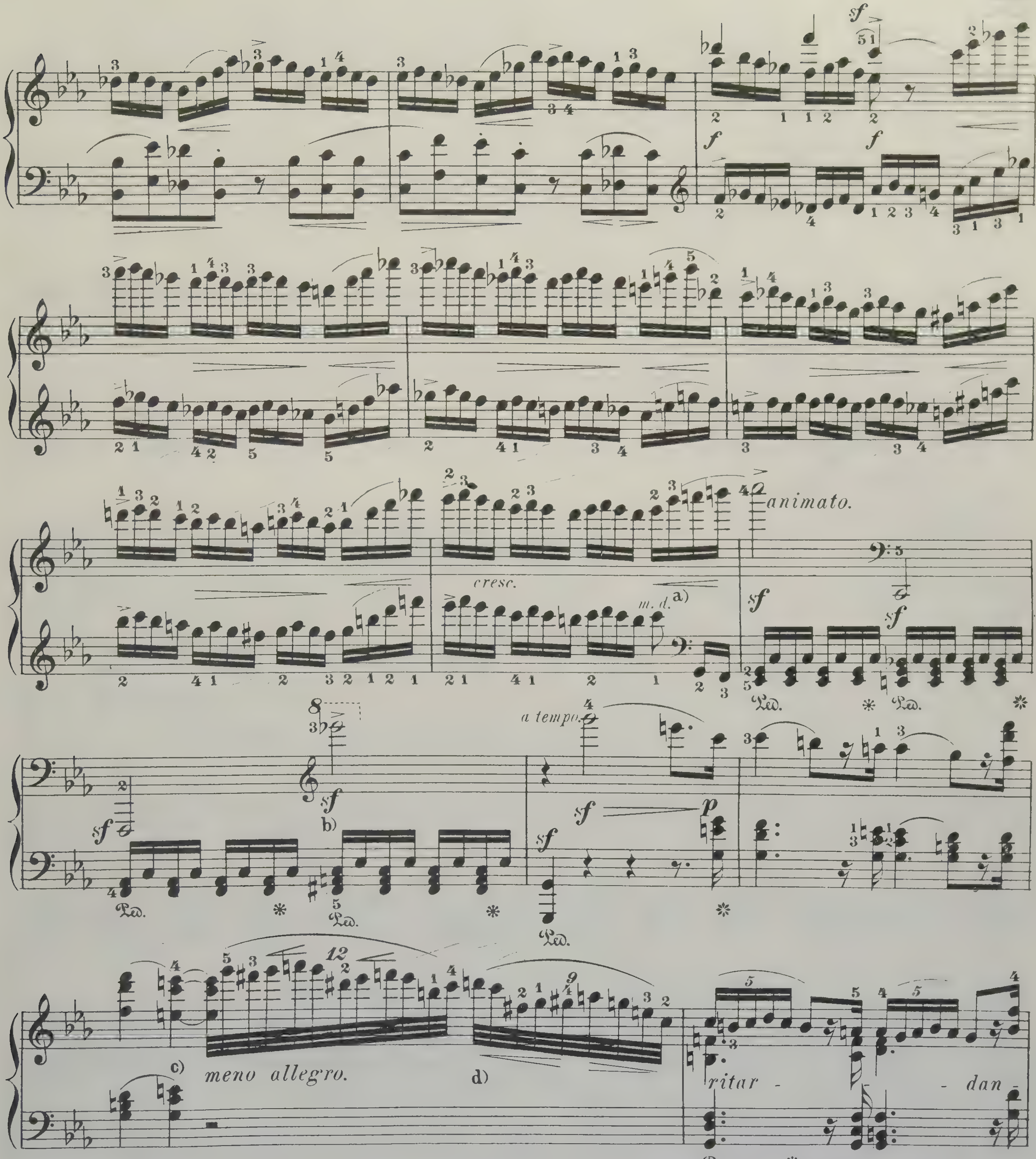
a) A trifling *allargando* of this triumphant entrance of the principal theme is justified by and in the energy of the rendering, more especially when the doublings in the octave indicated by small notes are adopted.

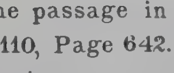
b) "*Crescendo*" means "begin *piano*," in order that the intensification can be effected in the manner prescribed. The left hand must play lighter than the right.

c) Notice here, and in all other passages concerned, the distinction between *ritenente* and *ritardando*. The first calls for a sudden drop to a slower rate of speed; the second, a gradual slackening of the pace.

d) Here the composer relinquishes similar motion in the soprano, not to avoid parallel fifths, but to prevent the unnecessary cacophony of sharp and empty intervals.

e) Give marked emphasis to the entrance of the motive in B♭-minor, and 4 measures later in D♭-major.

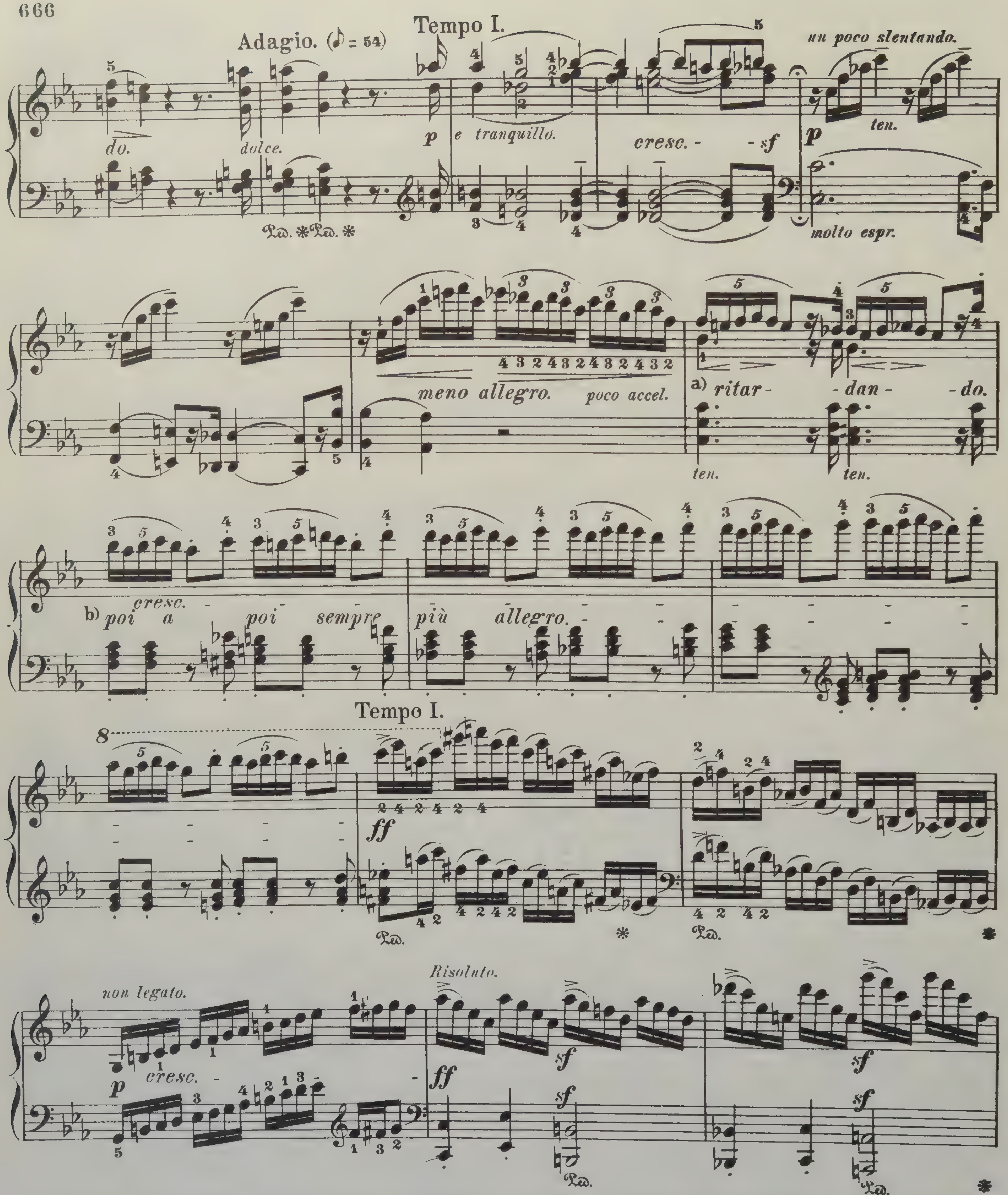


a) Should the right hand not take the C3 in the left-hand part, the left hand will scarcely have time to make the abrupt descent without delay. Therefore: 

b) For the alteration of C4 to E♭4 (in analogy with the passage in the first part) the Editor takes the responsibility, and refers to his remarks in Note b), Op. 110, Page 642. For the execution of the ensuing episode in C, compare Notes a) and b) on Page 661. of this volume.

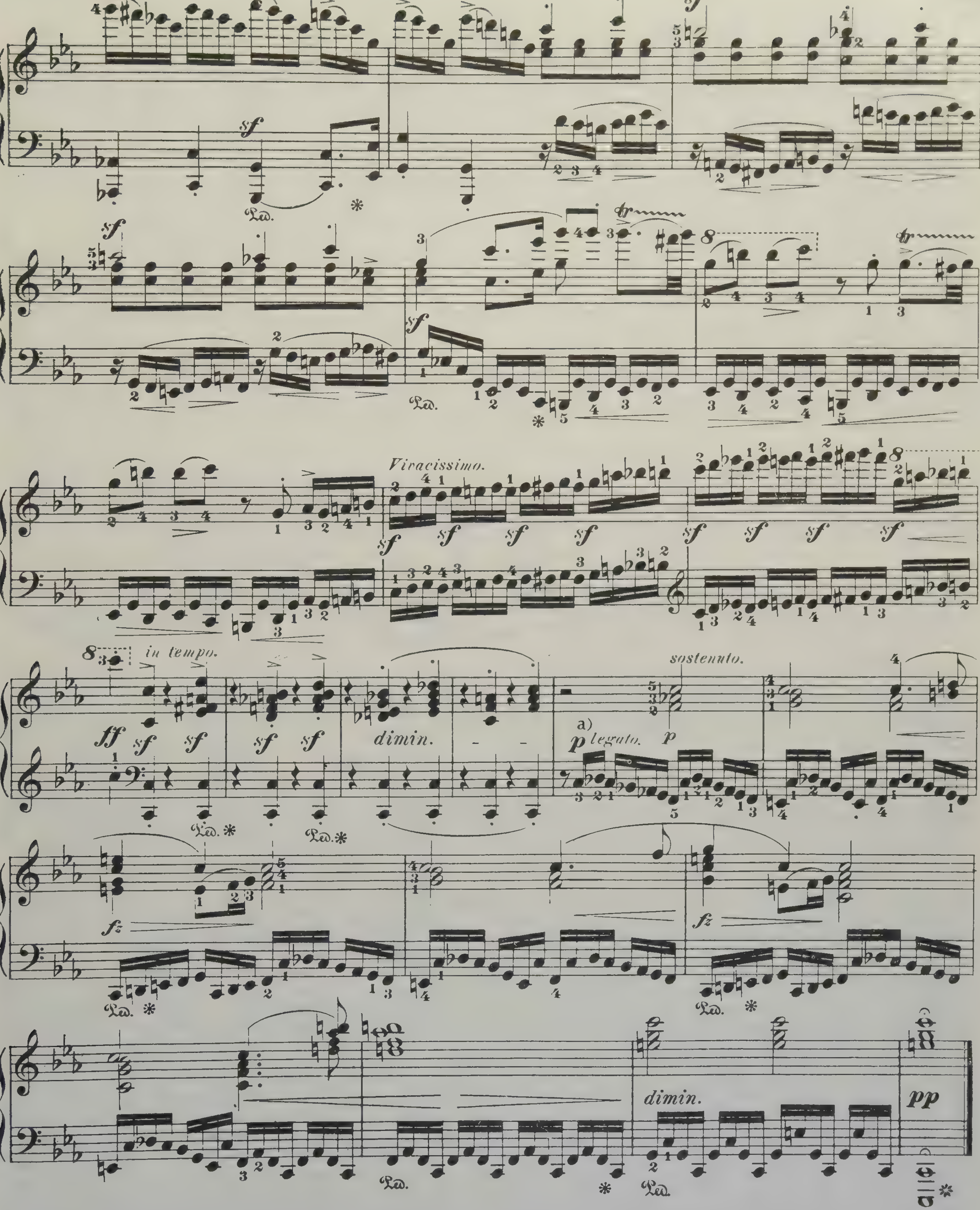
c) The "meno allegro" may be allowed considerable latitude, as the sonority of the instrument permits.

d) Divide these 9 notes into 5 (2 + 3) and 4.



a) Play the five notes of the quintuplet as evenly as possible; should the player desire a more definite division, it is better to execute the first half as a triplet than contrariwise, so that the same note may not be heard twice as an accented one.

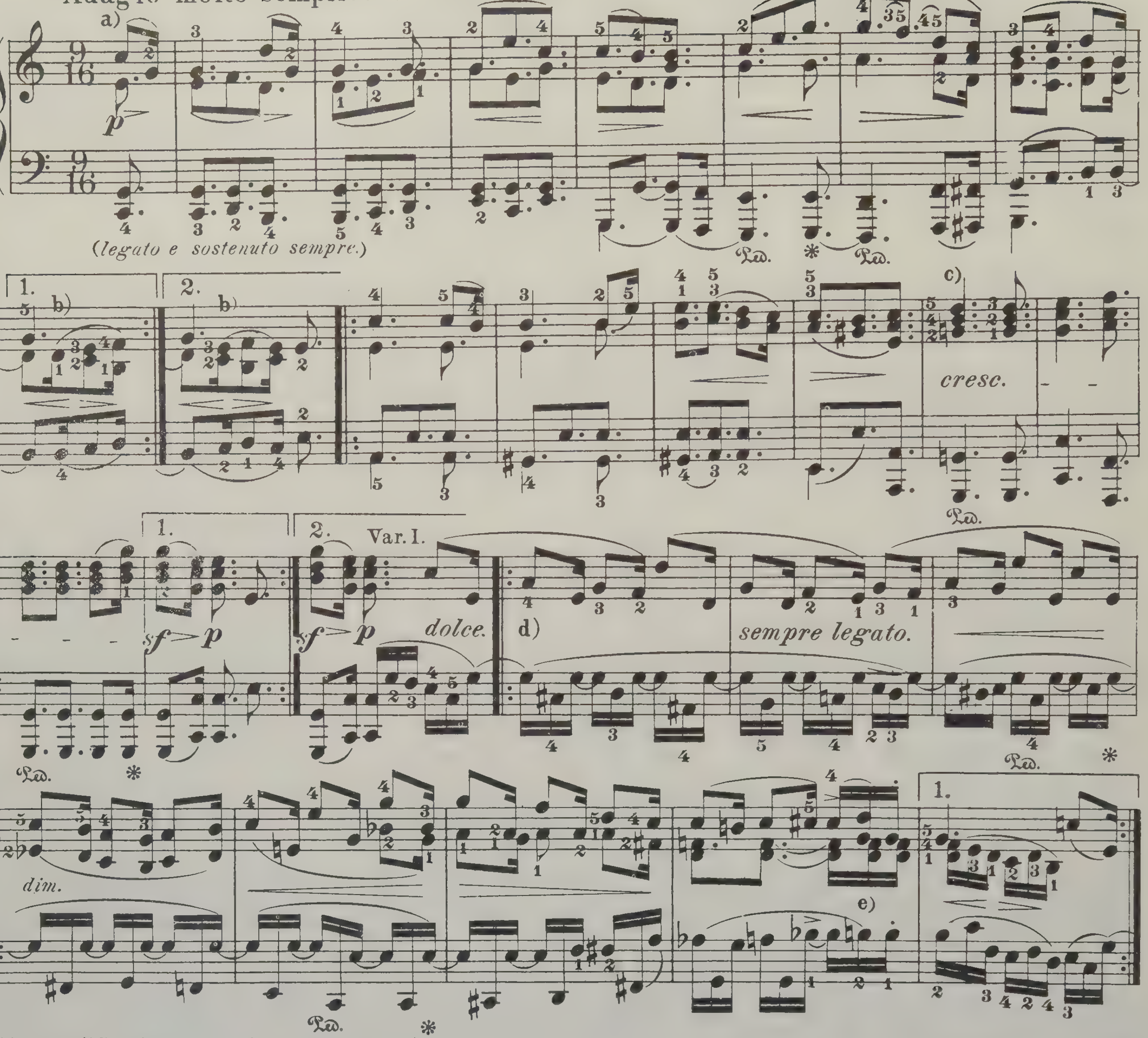
b) The return to the *Tempo primo* must be effected very gradually—extended, precisely as the Author directs, through four measures. Hence we may infer, with regard to the preceding *ritardando*, that this latter should be executed with an almost dragging (flagging) movement.



a) The Editor plays the Coda with strict observance of the tempo. The extremely homogeneous character of the composition forbids aught of languishing delay in the movement. The power of "resistance" [comp. the first Note (a)] does not flag – it expires; and thus the fitting mood is reached for the next-following movement, which in our opinion ought to follow without pause.

Arietta.

Adagio molto semplice e cantabile. (♪. = 48)



a) The qualifications "semplicemente" and "cantabile" should mutually supplement and, as it were, limit each other throughout. Without details of shading, without the swell and subsidence of the tone in rising and falling characteristic intervals, a soulful, singing delivery cannot be realized; but these different gradations must not extravagate into a passionate agitation at variance with the requirement expressed in "semplicemente."

b) The connecting measures between the divisions, and their modifications, demand very careful and discriminating study according as they lead to a repetition or to something new. Do not neglect this apparently trifling matter either in the Theme or in the several Variations; a minute examination of the art expended on them by the composer will be repaid by the discovery of inimitable beauties and refinements, and likewise by gaining intimate familiarity with the characteristics of style peculiar to the Master. Once before, in Op. 109, we seized the opportunity to press this point. Furthermore, we desire to call attention to an essential difference between these two poems in variations, which is based on the metrical divergence of the themes. That of Op. 109, beginning on the thesis (down-beat), calls for an extremely smooth retrogression through, or continuation by, the connecting phrase; whereas in this piece the latter must be separated from the auftakt (initial up-beat) of the theme by slightly lifting the hand, and may therefore assume the character of a parenthesis. If this be overlooked, the E^1 (auftakt to the second period), for instance, sounds positively incorrect; for it will still be heard as the third of the foregoing C-major triad, but not, as is intended, as dominant of the following A-minor.

c) The *crescendo* continuing here through three measures may attain its climax in a *forte* of considerable brilliancy.

d) Do not let the left hand play as if it had two parts, by too distinctly individualizing the bass notes in contrast with those of the harmonic filling, *i.e.*, by giving them greater stress and duration. The vaporous, ethereal character of the Variation would lose materially thereby. There is one violoncello-part, such as is so often met with in the last string-quartets of the Master.

e) Hands unequal to wide stretches may take with the left hand the lower D^1 in the two last 16ths of the right-hand part, in which case the fingering must of course be correspondingly changed.

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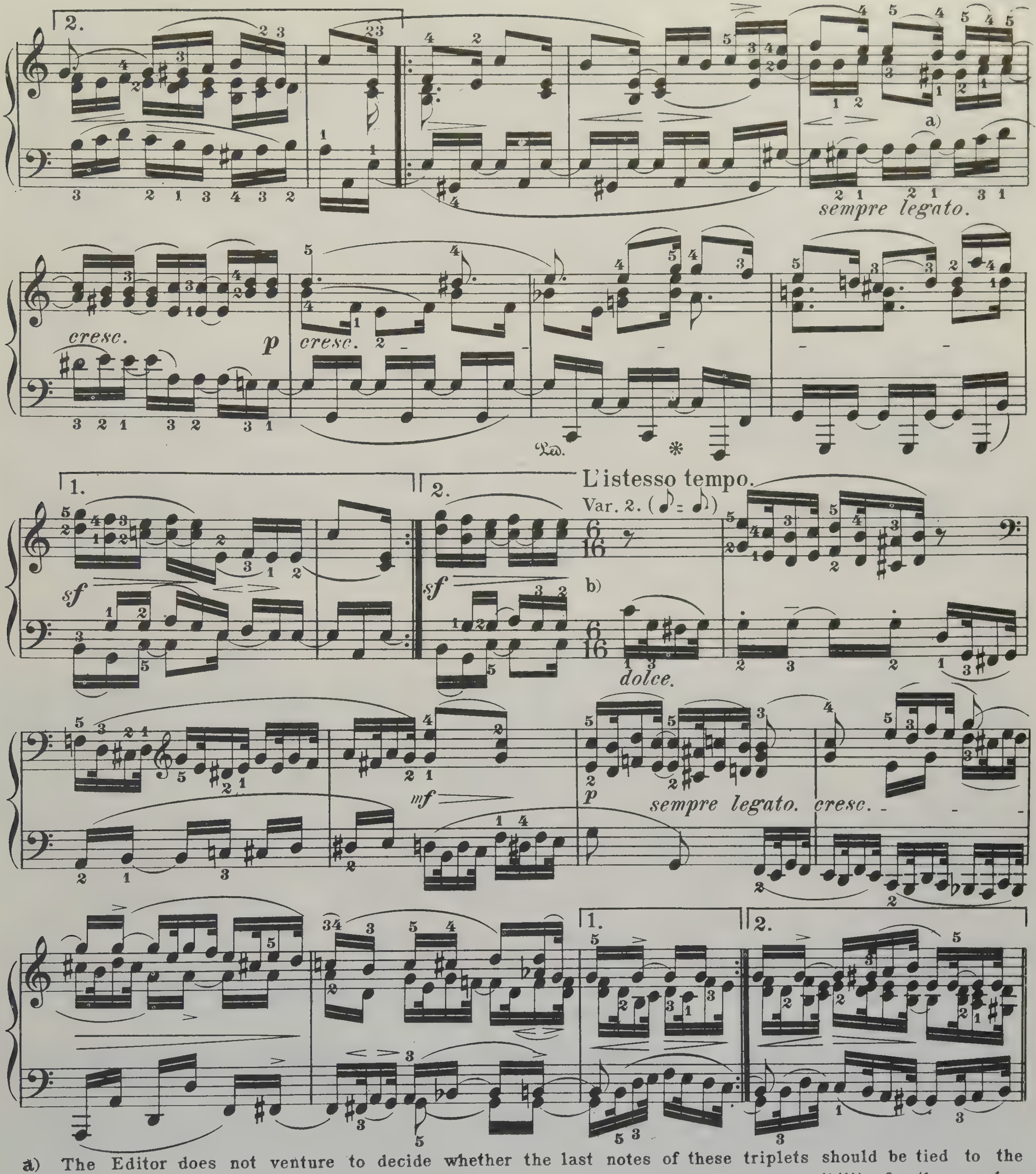
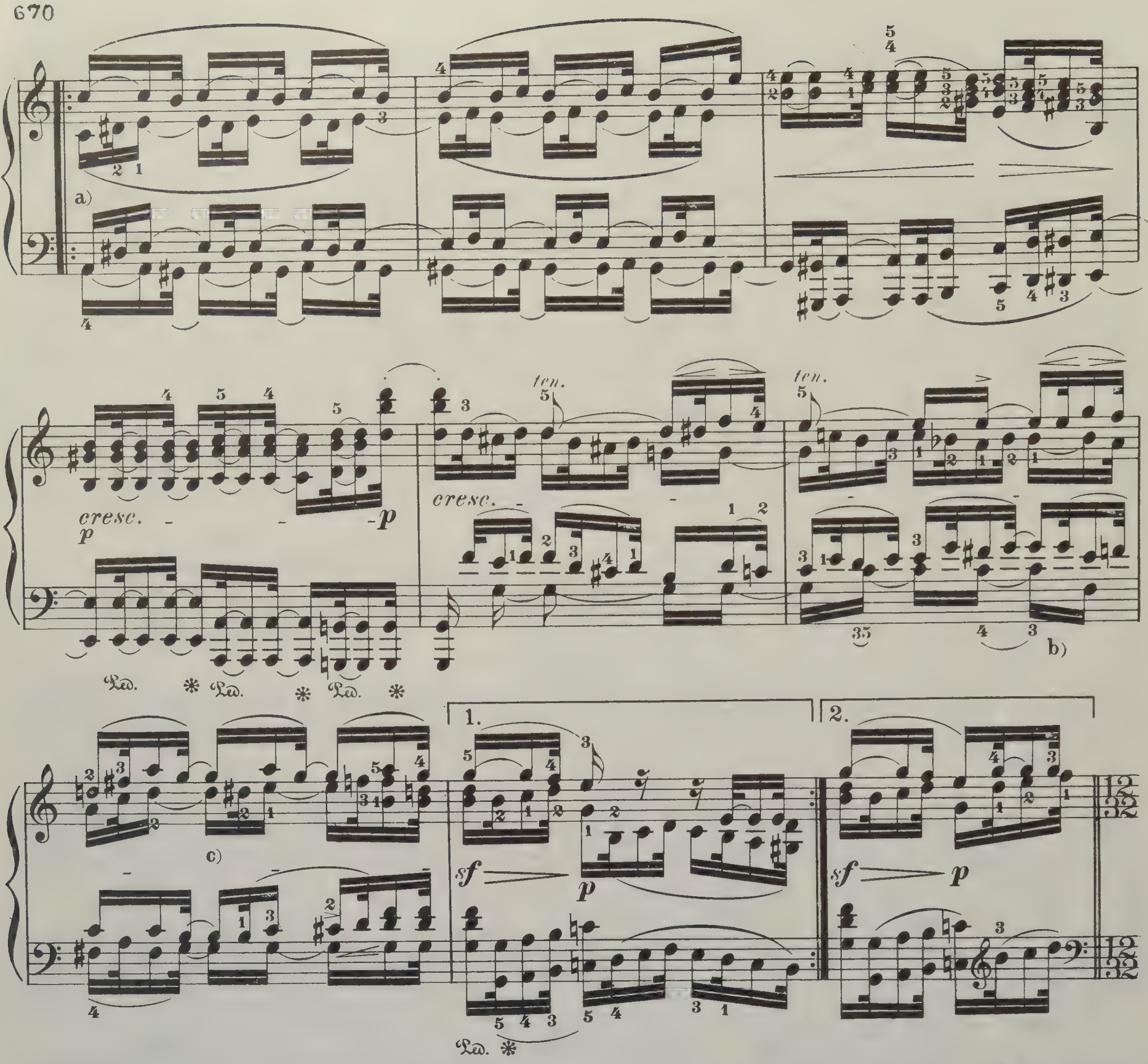
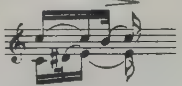
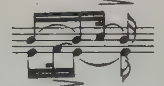


a) The Editor does not venture to decide whether the last notes of these triplets should be tied to the first in each succeeding group, or not, in the right hand. But he assumes full responsibility for the analogous correction of the left-hand part in the next measure, where a repercussion of the bass note would evidently be a stylistic offence.

b) 6-16 time is, in point of fact, an incorrect signature, assuming this measure to be analogous with 6-4 and 6-8, as we are accustomed to consider 6 as the product of 3×2, not of 2×3. The latter, however, is the case here. Beware, besides, of the misunderstandings which might be caused by the omission of dots after those 16th-notes which are not to be treated like triplets of 32nd-notes. This intentional omission evidently aims at making the musical text clearer, and consequently we did not think it necessary to add dots and triplet-slurs for the sake of a more exact mathematical division. The triplet-character must, furthermore, be most distinctly preserved; take care, therefore, not to play as follows:



a) Although the general character of this movement enjoins forbearance from over-passionate dynamic shadings, a smooth, prosaic execution of the individual melismas must, on the other hand, be avoided. True melodic expression will regularly accent the "up-beat" somewhat more than the "down-beat," without reference to the rise or fall of the figure. Hence:  just like: 

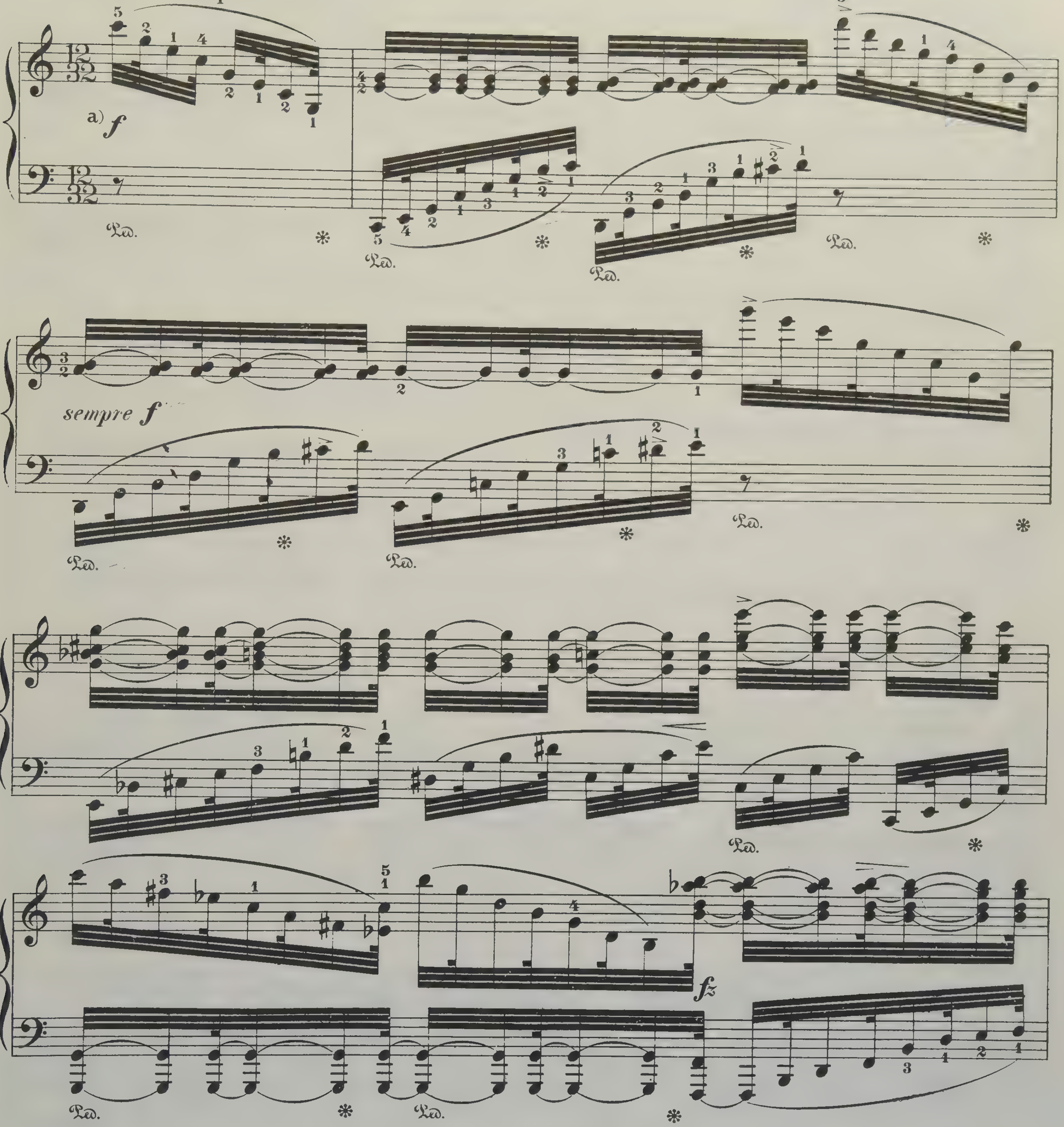
Anyone so fortunate as to have heard Beethoven's overture to "Coriolanus" under Richard Wagner's bàton will remember, to what an impressive effect the middle movement, which is generally "ground out" mechanically, was enabled to attain through the animated interpretation, introduced by him, of the phrase:

b) It would be better to let the right hand take the note G^1; it might likewise have taken the preceding thirds in the inner part.

c) Be careful not to repercuss on the strong beat the tones introduced on the weak beat. Beethoven's syncopations require the more conscientious observance, as he so seldom employs them with systematic intention (e.g., like Robert Schumann), and is always so intent on making the hearer feel the equilibrium of the measure-accents, whenever it has been disturbed, by speedily restoring it.

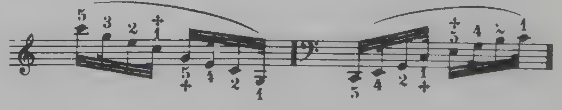
(VAR. 3.)

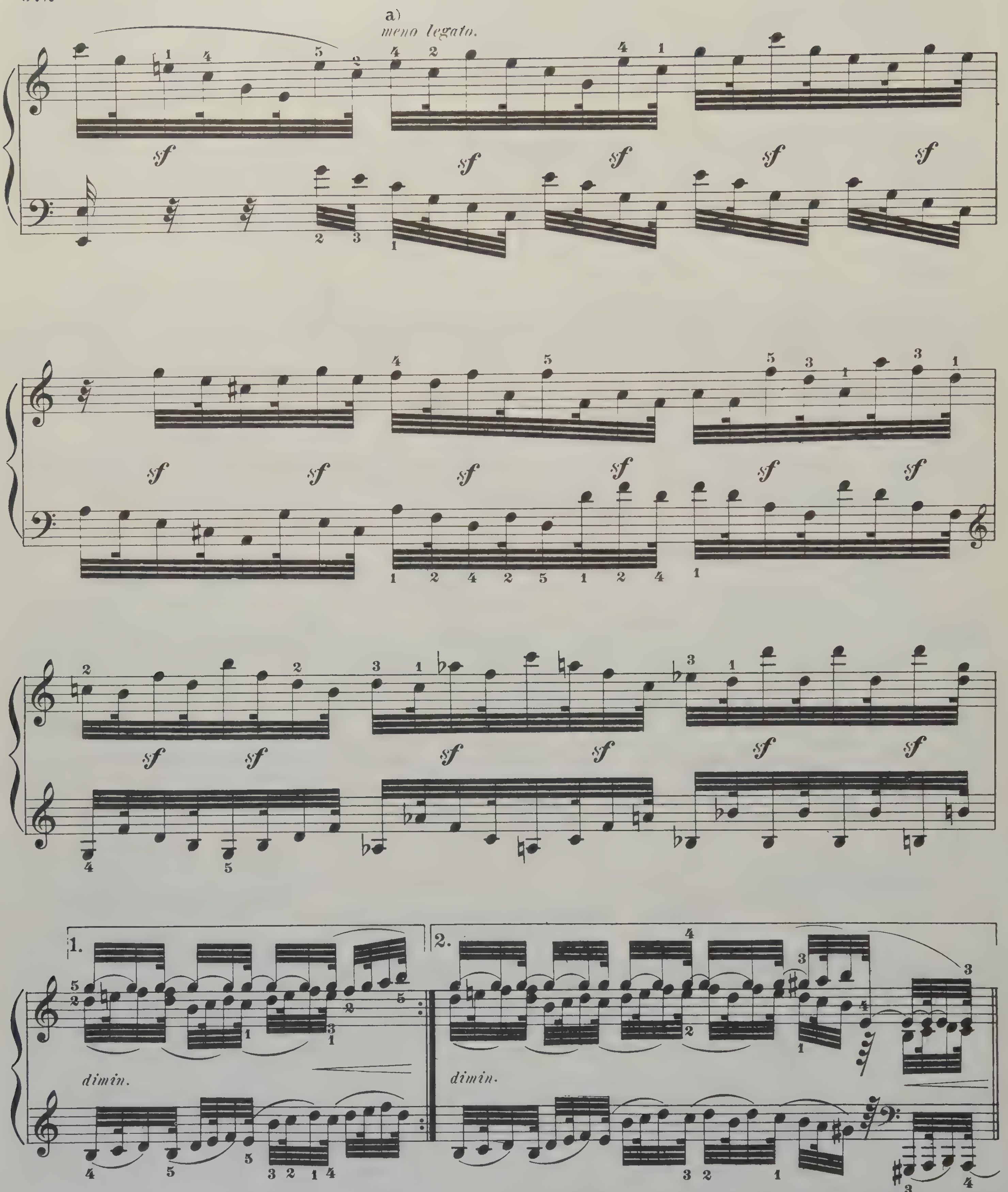
L'istesso tempo.



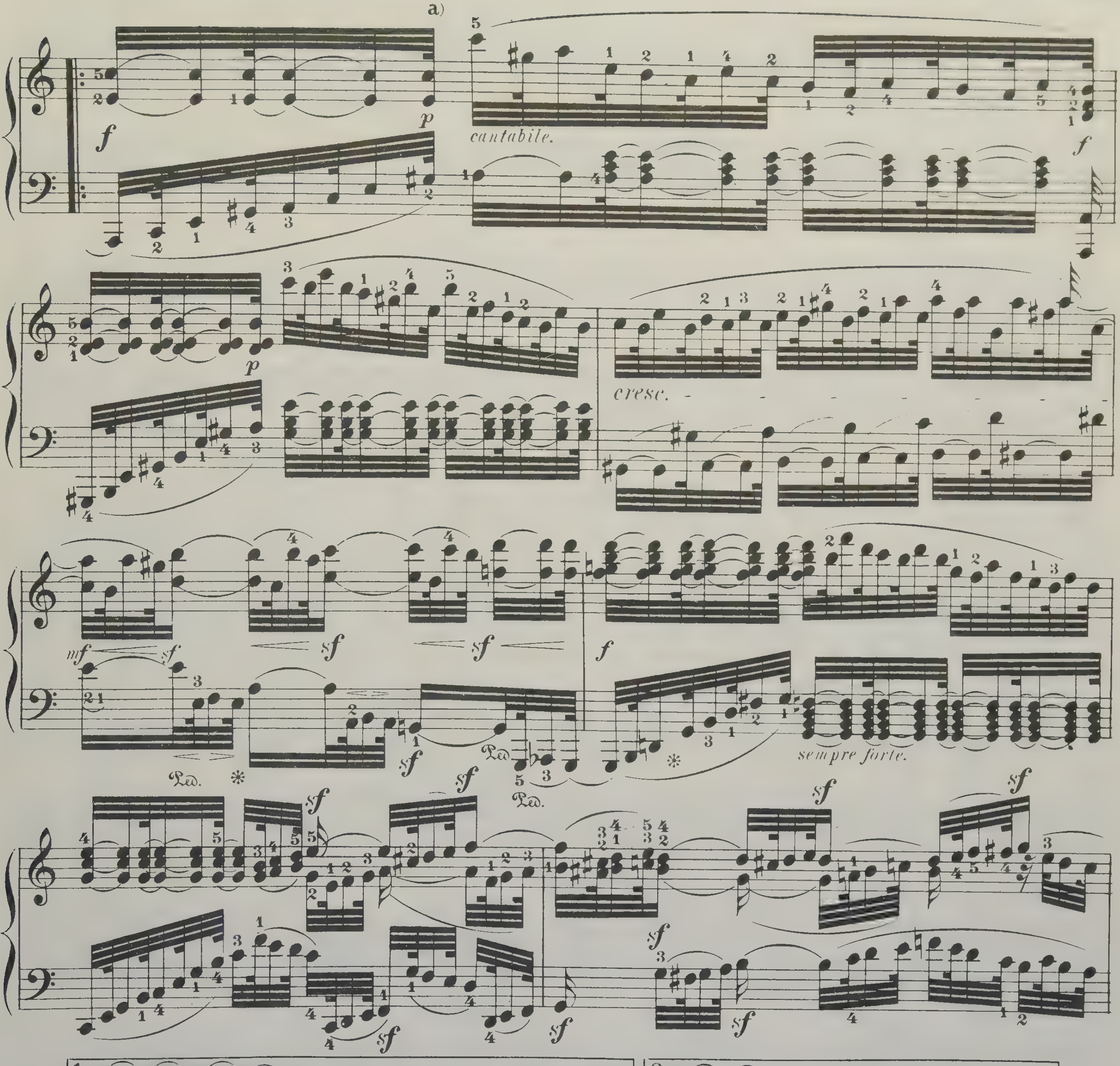
a) $\frac{12}{32}$, i. e., 3 times $\frac{4}{32}$ (comp. Note b), p. 669.

Beware, except where the harmony changes during one-third of a measure, of multiplying the accents— giving 6, say, instead of 3. Not only the theme would be distorted thereby, but the movement, too, would take on such a hasty character, that a listener who did not keep strict count of the beats would necessarily quite lose the impression of "l'istesso tempo." For this same reason we have added an apparently less convenient fingering, as the modern and easier one involuntarily leads to a multiplication of the accents.

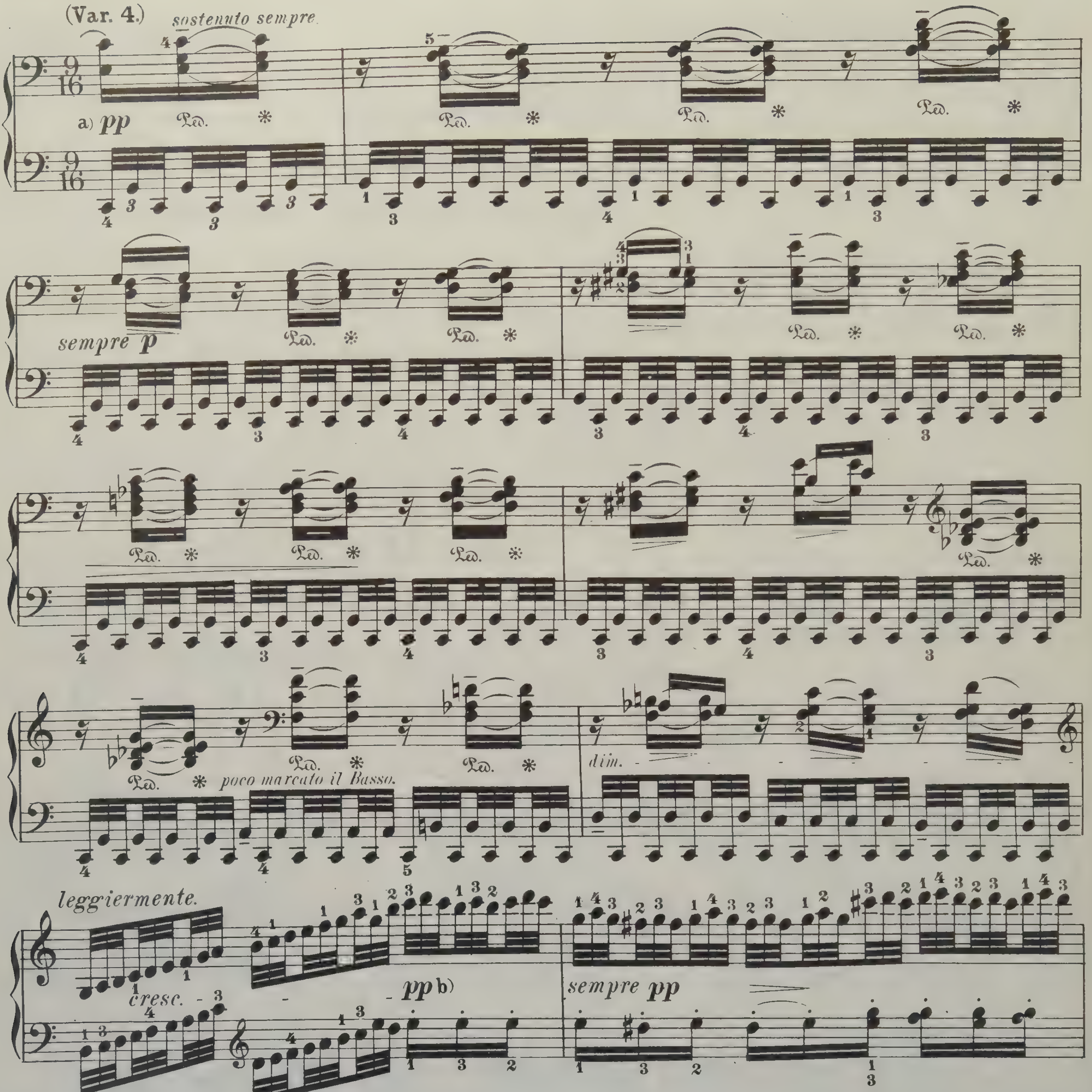




a) In the original edition the slurs cease here. It is evident that a close *legato* is not compatible with the *sforzatos* prescribed for the weak beat. On the other hand, avoid an unæsthetic hammering and thumping – to which end we have added "*meno legato.*"

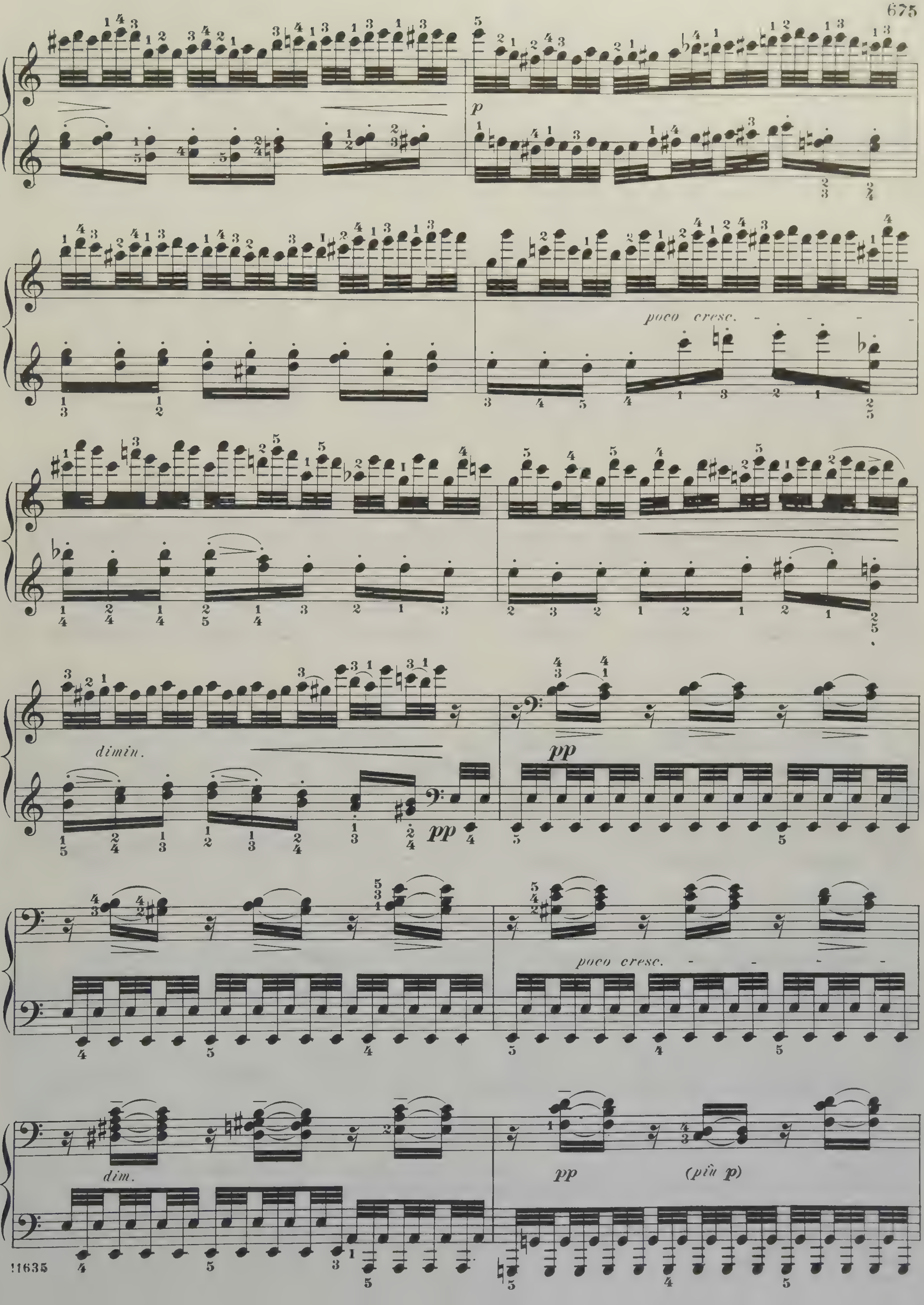


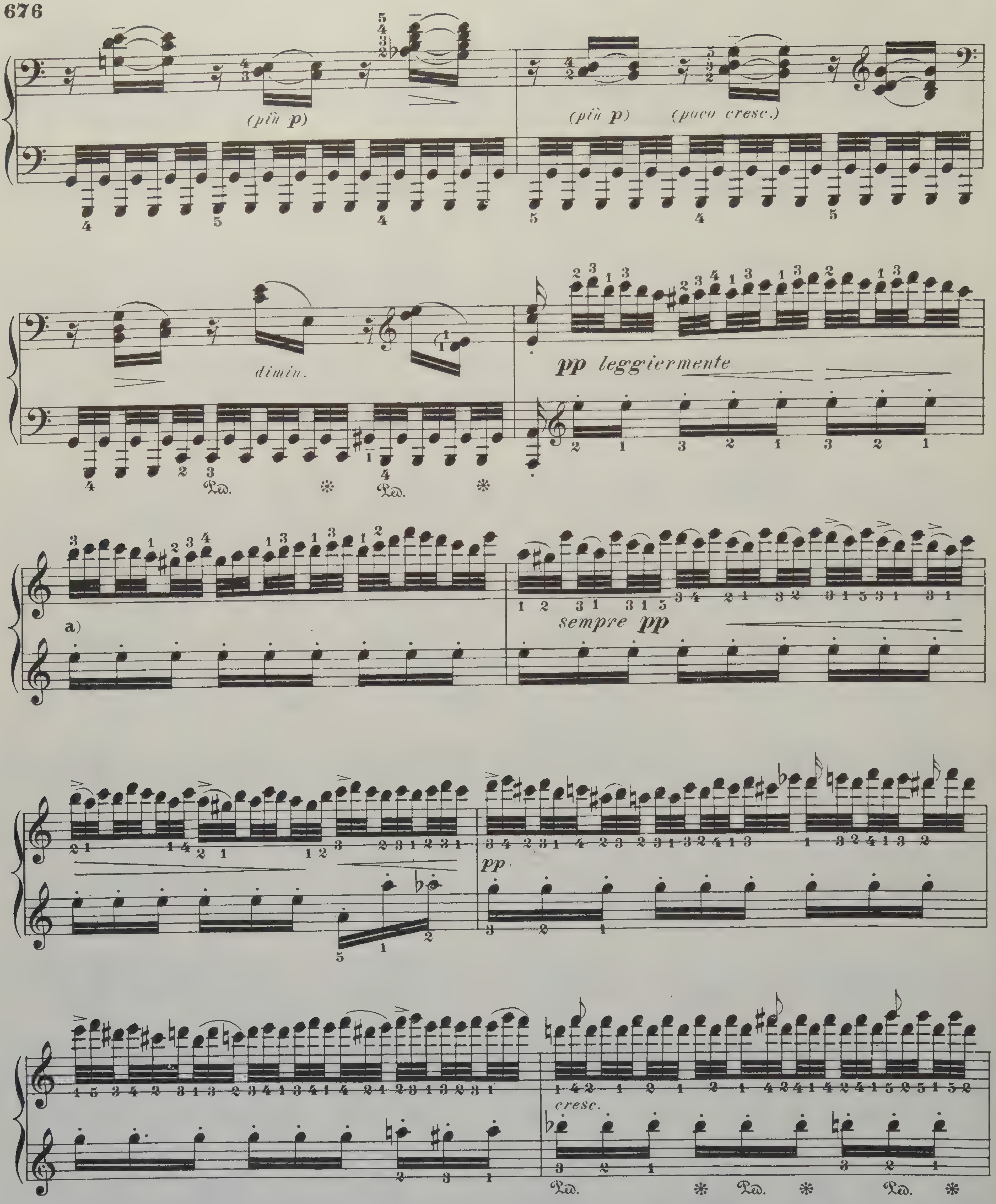
a) The abrupt change from *forte* to *piano* must not, in our opinion, coincide with the grammatical measure-accent, if the player would avoid indistinctness and angularity. The intended contrast is in no way effaced by the anticipation on the preceding 64th-note in the auftakt. Such unessential modifications seem to us less irreverent than the method approved by the theory (or rather practice) of the Leipzig Gewandhaus, of mitigating the Beethovenian peculiarity of the "piano subito" by a pleasing *diminuendo.*



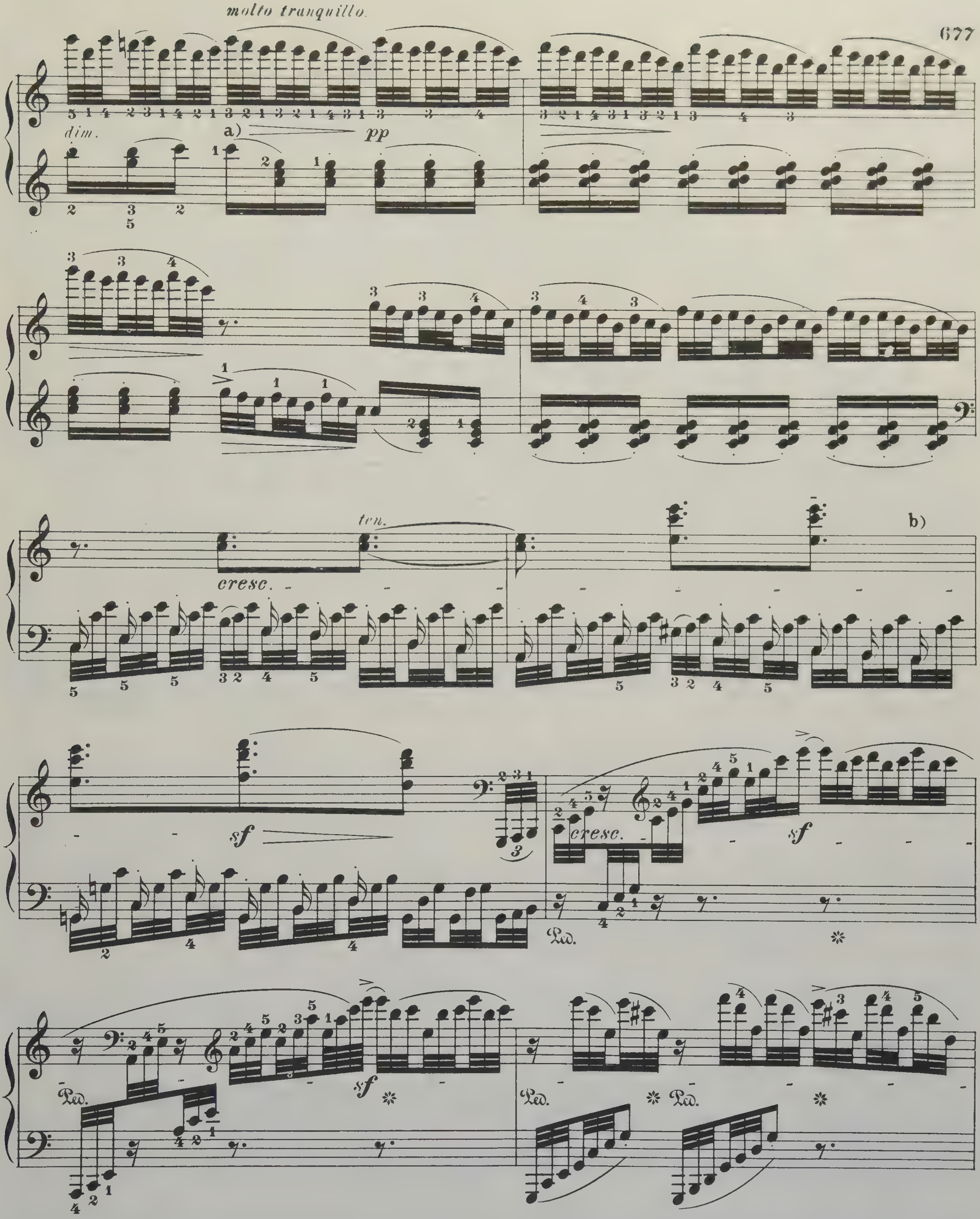
a) An amateurish transformation of the bass figure into an incommensurable tremolo is wholly reprehensible. Nine notes must be audible throughout, but with no perceptible accentuation of the tripartite rhythm. An alternation of the third and fourth fingers on the lowest tone may possibly facilitate the study in rhythmic self-control requisite here. The employment of the soft pedal in this double variation depends on the sonority of the instrument used. To vary the tone-color, the "una corda" (or due corde) might be saved for use in the "reflection" in the high register.

b) *Staccato* is prescribed for the movement of the lower part; but this is doubtless intended to indicate simply that elastic touch which curtails the note by a third, at most, of its time-value. Further, in order to do justice to the rhythmical accent, which is closely conjoined with the melodic accent in this "dance of the sylphs," each first triplet of 16th-notes must receive a primary accent, and each last an (auftakt-like) secondary one, while the second, unaccented note is brought into a sort of *legato* connection with the first. An analogous relation (in diminution) subsists between each three notes in the higher part; except that the second note may occasionally, when it appears as a melodic suspension, assume a species of *legato* relation to the third. Whoever is unable to follow this wondrously delicate weft mentally in song, will hardly succeed in performing it correctly (i.e., finely) with his fingers.


p
poco cresc.
dimin.
pp
pp
poco cresc.
dim.
pp
(più p)

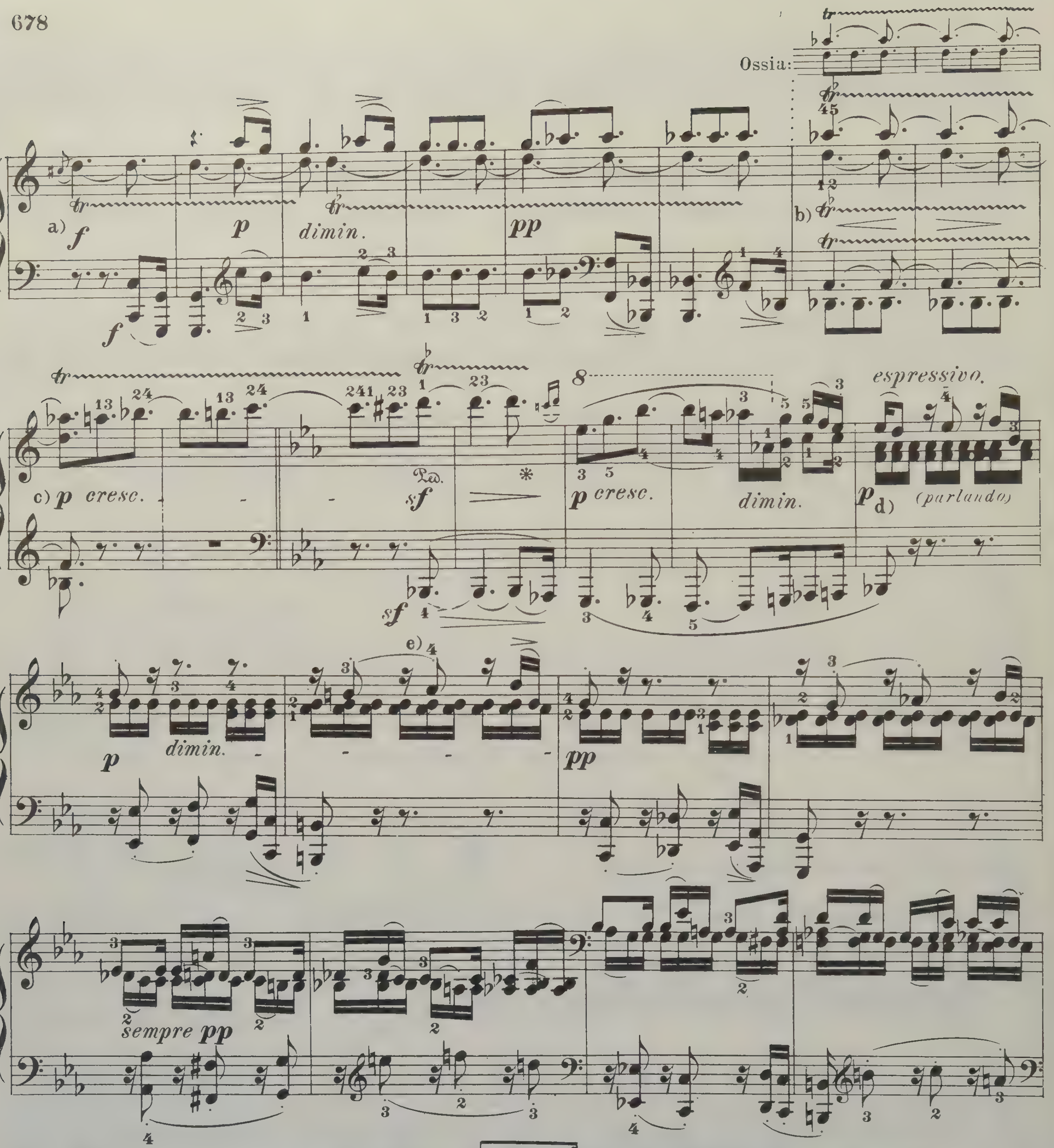


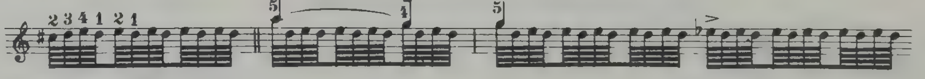
a) A constant comparison of this marvelous ornamentation with the simple outlines of the theme will prove the surest guide to a correct interpretation. During practice, even the most insignificant melodic inflection and undulation should be treated as of extreme importance, and studied with exaggerated expression. But after so far assimilating the piece as to know it by heart, this procedure must of course be reduced to the proper limit; the melodic content of the details must be spiritualized to a misty, ethereal effect, executed with the so-called "pearly" touch.

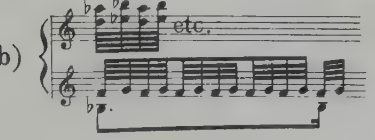


a) The first note of this group of nine tones (not to be divided into sub-groups of three) may be slightly accented, and this accent combined with an inconsiderable *ritenuto,* which latter should then be neutralized by an equivalent acceleration of the remainder, to maintain the requisite uniformity in the ruling movement.

b) The true phrasing requires the tying of the last dotted eighth-note to the first in the next measure. But as the pedal cannot be used (on account of the change in the harmony), the repercussion of the tone is justifiable as necessitated by the anti-vocal nature of the pianoforte.



a) Execution of the trill:  etc.

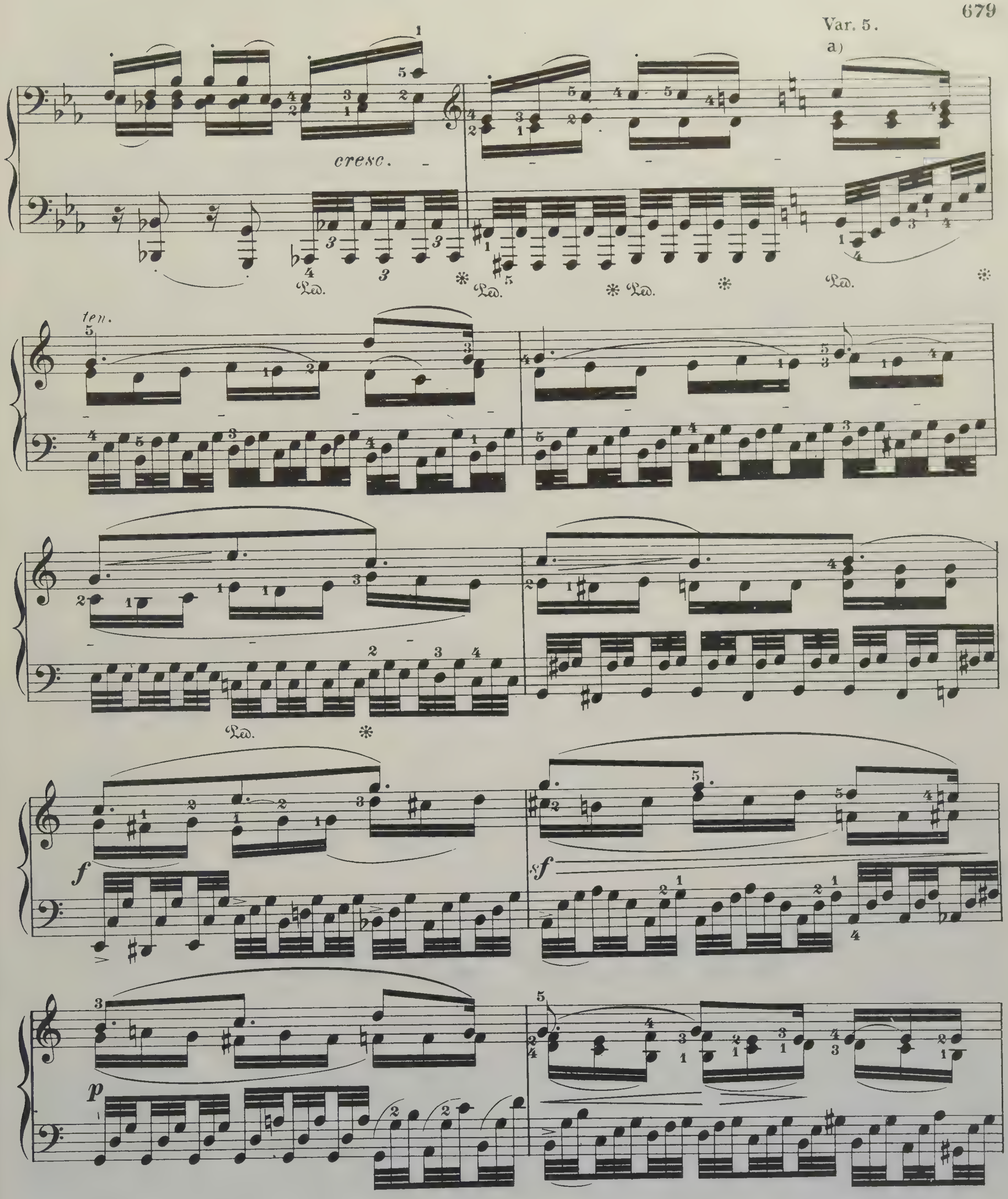
b) 

etc. The illusion of a $\frac{6}{4}$ chord would result from beginning on the auxiliaries.

c) The trill-sign for the inner parts in the first beat of this measure, as the Leipzig edition has it, is incorrect; only the soprano should continue the movement, in order appropriately to commence the chain of trills beginning *piano* and continuing *crescendo;* in this chain each separate trill must both begin and end on the principal note.

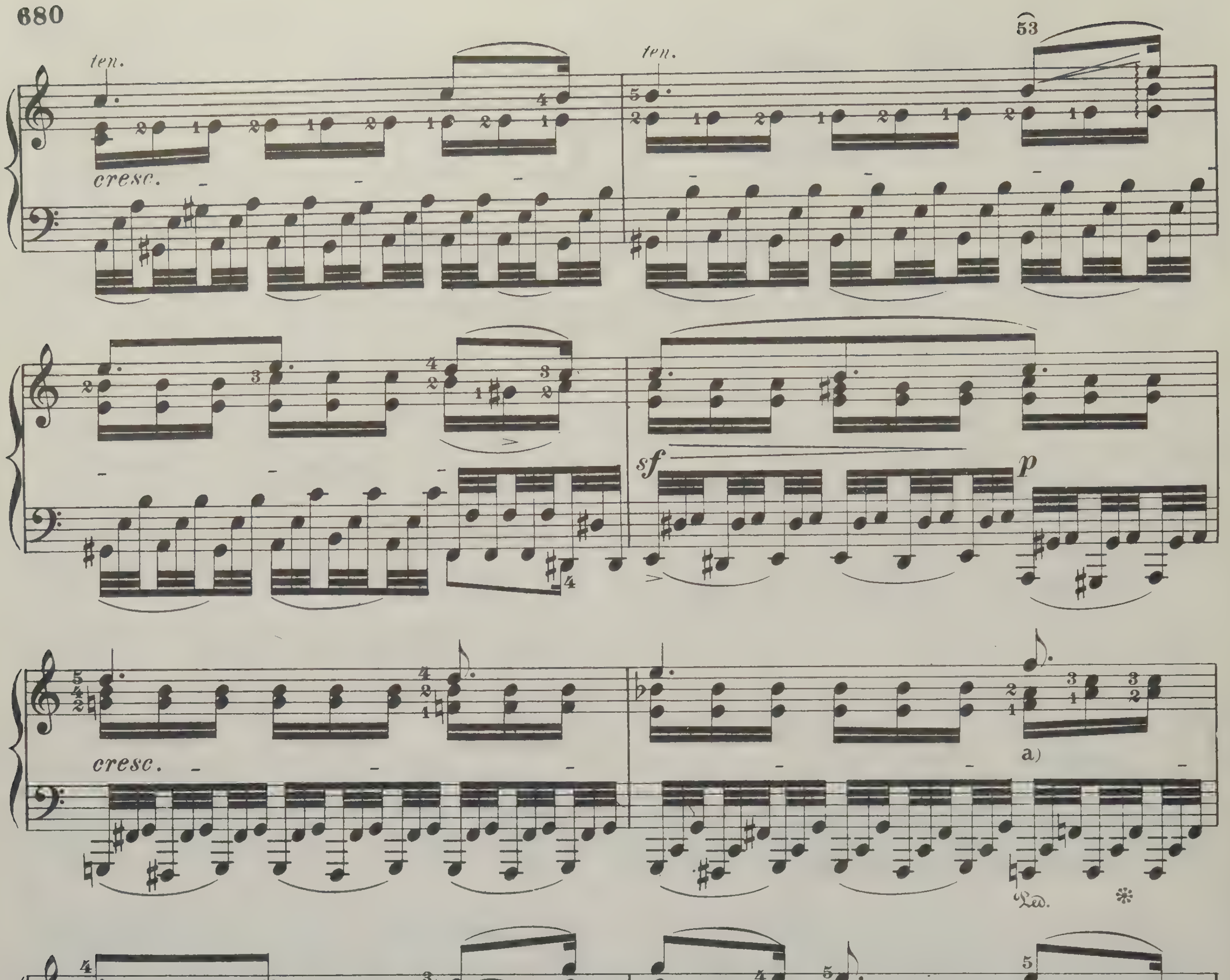
d) This dialogue must be recited "freely". Beginning with meas. 6, notice the rhythmical abbreviation in the right hand (apparent 6-16 time).

e) The highest tones may be taken by passing the left hand over the right.



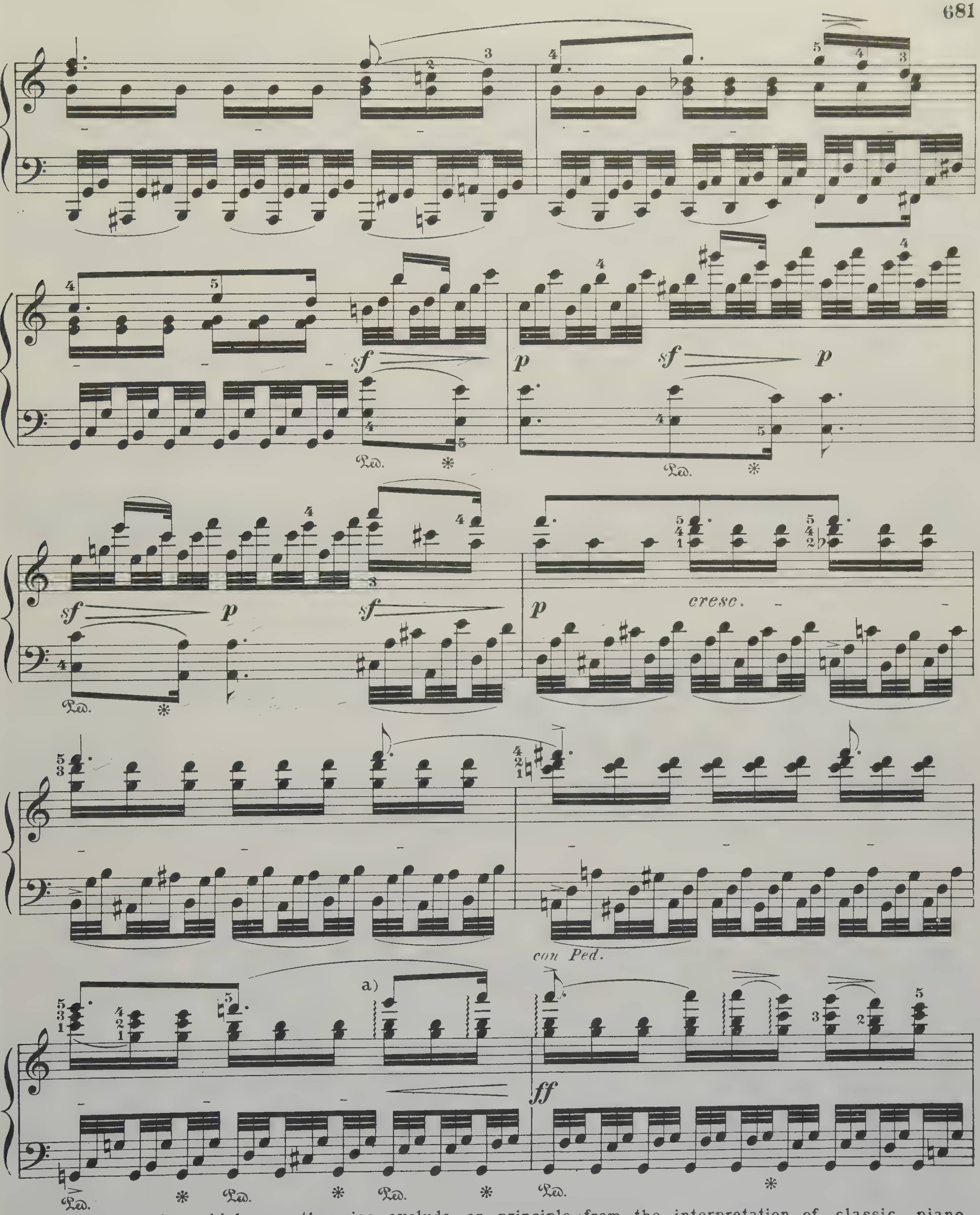
a) However inadmissible it is to give this Variation a triumphant, brilliant character — either by accelerating the movement or by an impassioned rendering — it is absolutely essential to execute the thematic melody with a sonorous, mellow touch. The inner part next below should also be played very expressively and *legato*. Only the bass can provide for rhythmic animation by the mode of execution noticed in Note

b) on p. 674 But should the inner part participate in this latter, the broad phrasing would be endangered by a dismemberment foreign to its nature.

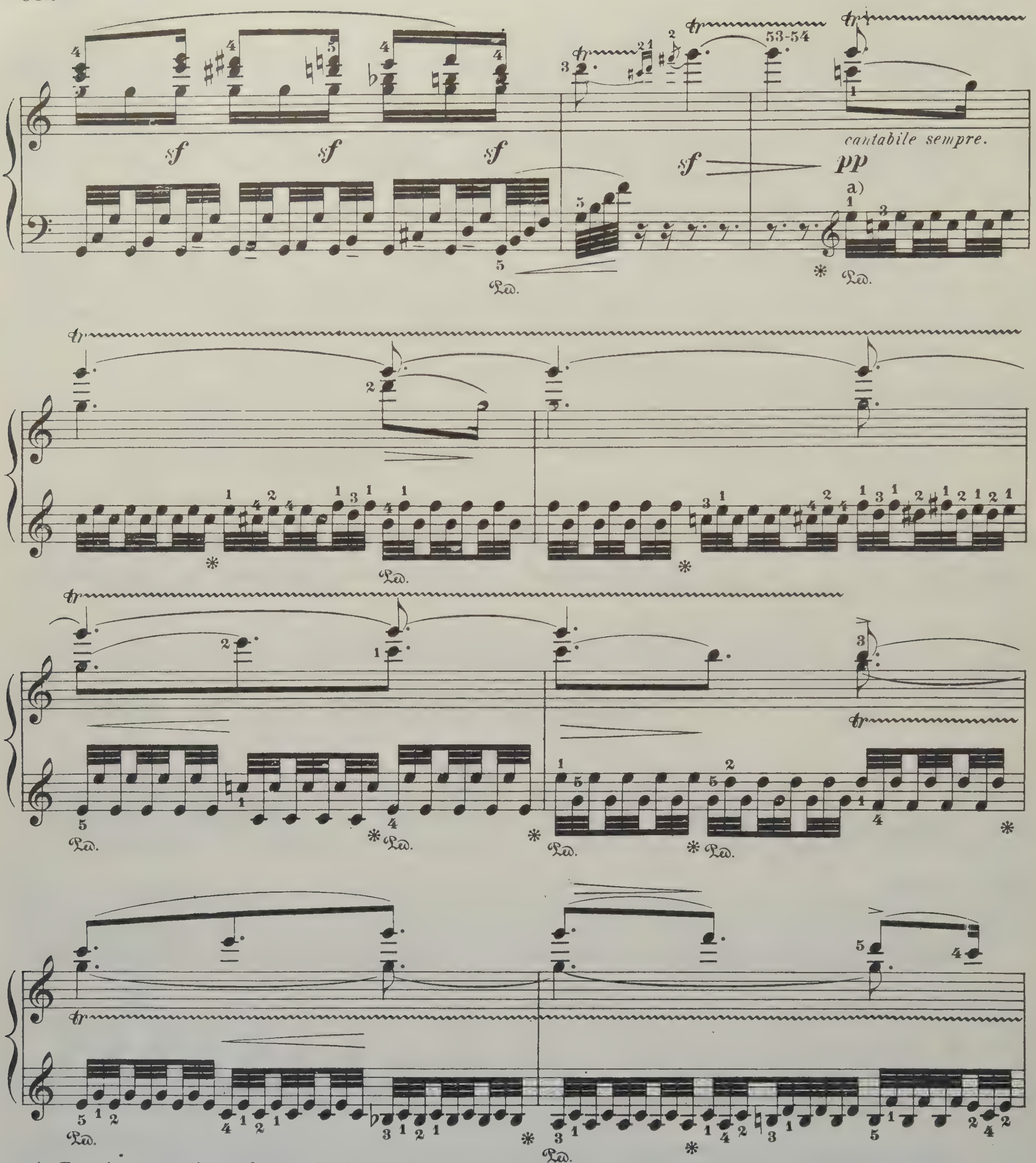


a) The use of the pedal is indispensable in this Variation, for the sake of increased sonority. The Editor has indicated it in the most important places, where it is not prejudicial to clearness, yet without precluding it in others. Its proper use depends on the training of the player's musical hearing, to whom we recommend for this purpose Louis Köhler's new "Special Studies" (Leipzig: R. Seitz).

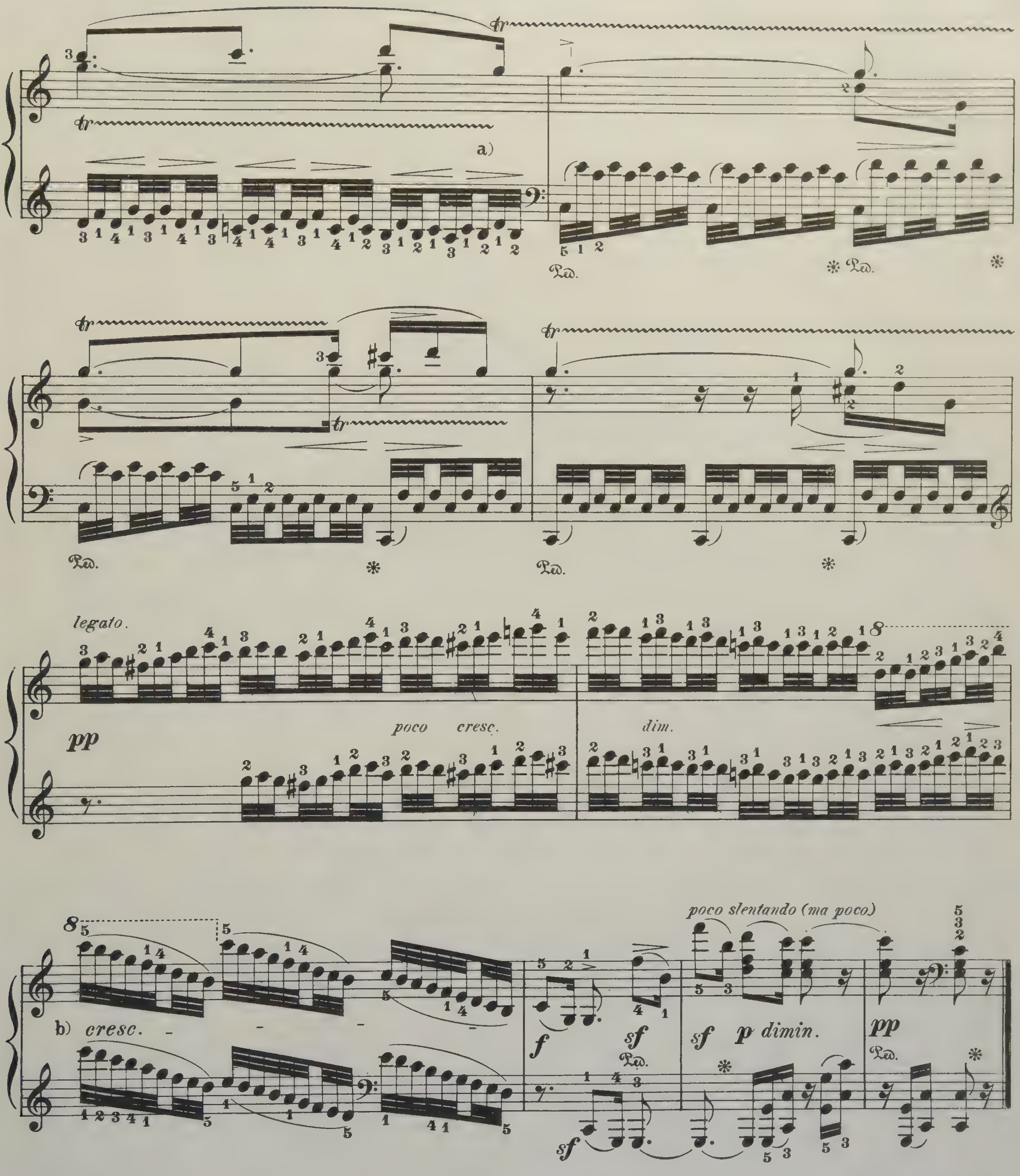
b) Here the 6-16 time mentioned before in Note d) on p.678 reappears, and in its favor the player must at once drop the measure-accents hitherto ruling. The arpeggios in the left hand prove much easier in practice, after some study (which must be carried out with metronomic precision), than they may look at first.



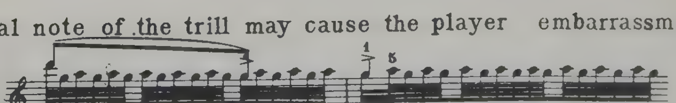
a) The arpeggio, which we otherwise exclude on principle from the interpretation of classic piano-works, strikes us as necessary here, even for hands capable of wide stretches, to do full justice to the strong accentuation demanded by the soprano. The player must of course beware of any anticipation crejudical to the purity of the harmony. No harm is done if the highest tone be belated.



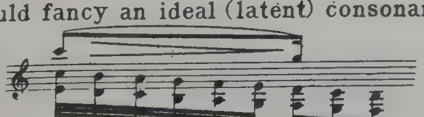
a) For the execution of this trill the player may consult our directions given in Op. 53, 106, 109; (at the entrance of any melodic note the trill pauses for the duration of its smallest fraction_a half trill-beat_ which affects the auxiliary). Respecting the quantity of the movement, triplets of 64th-notes_ twice as many notes as in the left hand_ would seem appropriate, but polyrhythmically trained hands will be able to content themselves with simple 64th-notes_ 4 notes to 3 in the left hand. The latter mode is especially advisable in cases where the former would threaten a retardation of the tempo. To the execution of the left-hand part, the remarks in Note a) on p.674 apply in a still higher degree.



a) The coincidence of the melody-note with the principal note of the trill may cause the player embarrassment, from which the following elucidation will relieve him:



b) The player should fancy an ideal (latent) consonance of the two first tones of the principal theme with this "scale of sixths":



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